



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>















**AN**  
**INTRODUCTION**  
**TO THE**  
**Study of Bibliography.**

Venit in carnis carnis nō. ca.  
 qd spūs alloq̄ in spūs c. ca. sume.  
 dō dicit tota pulch. ē aīca mea  
 et macula nō ē in te: ut amia  
 mea cēi sonat. Spūs ver.  
 ius ē xps qm est me d. ca. spūs  
 qz aīa hūe macula oīs pccī et  
 mīduat ea i rōme etua ē dōna  
 mīduat ea i mōrtalitatē



Daniel

in Babilonia

O. Sicut spūs dñs pccōs de malamo suo  
 d. Sicut spūs dñs pccōs de malamo suo

quasi. v.

.v.

Spūs spūs dñs pccōs de malamo suo

Venit in carnis carnis nō. ca.  
 qd spūs alloq̄ in spūs c. ca. sume.  
 dō dicit tota pulch. ē aīca mea  
 et macula nō ē in te: ut amia  
 mea cēi sonat. Spūs ver.  
 ius ē xps qm est me d. ca. spūs  
 qz aīa hūe macula oīs pccī et  
 mīduat ea i rōme etua ē dōna  
 mīduat ea i mōrtalitatē



AN  
INTRODUCTION  
TO THE  
**Study of Bibliography.**  
TO WHICH IS PREFIXED  
A  
MEMOIR  
ON THE  
PUBLIC LIBRARIES OF THE ANTIENTS.

---

BY THOMAS HARTWELL HORNE.

---

ILLUSTRATED WITH ENGRAVINGS.

---

VOL. I.

---

LONDON:

PRINTED BY G. WOODFALL,  
FOR T. CADELL AND W. DAVIES, STRAND.

---

1814.

[illegible]

Der Südboten in dem  
Lore

1,000

AN  
INTRODUCTION  
TO THE  
**Study of Bibliography.**  
TO WHICH IS PREFIXED  
A  
MEMOIR  
ON THE  
PUBLIC LIBRARIES OF THE ANTIENTS.

---

BY THOMAS HARTWELL HORNE.

---

ILLUSTRATED WITH ENGRAVINGS.

---

VOL. I.

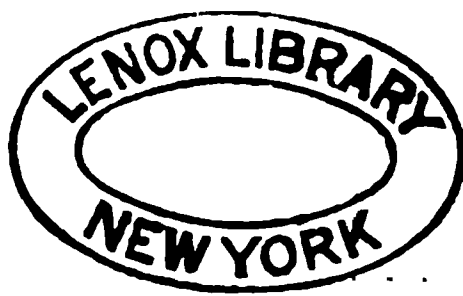
---

LONDON:

PRINTED BY G. WOODFALL,  
FOR T. CADELL AND W. DAVIES, STRAND.

---

1814.



## P R E F A C E.

---



*THE present Work contains a series of Observations on the different subjects, connected with Bibliography. It comprises, first, a summary account of the materials used for writing in different ages and countries : next in order succeed the origin and progress of writing and printing, the mechanism of the art, with comparative observations on the typographical execution of early printed books. This*

*division is followed by remarks on the forms of books,—different styles of bookbinding in various ages,—the knowledge of books, and the causes of their relative value and scarcity, together with the best methods of preserving and repairing them. The principles, on which the classification of a library should be conducted, are then explained, and illustrated by a copious system for its arrangement. The last and most extensive division of the work is appropriated to a notice of the principal writers, who have treated on the different branches of Bibliography.*

*With regard to the engravings which are inserted, while the author hopes they will be found sufficient for the purpose of elucidating his work, it were unjust not to notice the fidelity and spirit with which they have been executed by a young artist\*, particularly the fac-similes of the Books of Images.*

\* Mr. J. Lee.

*Throughout the ensuing pages, the author's object has been to compress as much as possible ; many articles of lesser moment, therefore, have been omitted, for which ample materials had been collected. On the third part of the present work, he has bestowed most labour, being anxious that nothing of importance should be omitted: and in giving this list of works on Bibliography, such only have been inserted, as appeared to be principally deserving of attention from the Bibliographical Student. Each book, as far as was practicable, has been described from personal examination ; and, where the author could not obtain access to it, either in his own limited collection, or in public libraries, he has availed himself of the labours of MM. BRUNET, CAILLEAU, DE BURE, PEIGNOT, RENOUARD, SANTANDER, the Rev. T. F. DIBDIN, Dr. A. CLARKE, and other Bibliographers, both British and Foreign. From their volumes, as well as from the principal literary Journals, he has been enabled*



	PAGE
SECTION I. Substances in use before the invention of Paper.	
§ 1. Stone.—2. Bricks.—3. Lead.—4. Brass.—5. Wood.—6. Leaves.—7. Bark of Trees.—8. Linen.—9. Skins.—10. Parchment and Vellum.—11. Leather. - - -	30—48
SECTION II. Paper.	
§ 1. Papyrus.—2. Paper of Bark.—3. Chinese Papers.—4. Japanese Paper.—5. Bootan Paper.—6. Madagascar Paper.—7. Asbestos Paper.—8. Cotton Paper.—9. Paper from Linen Rags.—10. Paper from different substances.—11. Coloured Paper. - - - - -	48—72
CHAPTER II. On Manuscripts in general, including the origin of Writing. - - -	72
SECTION I. The Origin of Writing. - - -	72—84
SECTION II. Hieroglyphics—Different kinds of Writing—Manuscripts.	
§ 1. Origin of Hieroglyphics.—2. Egyptian Hieroglyphics.—3. Mexican Picture-writing.—4. Picture-writing of the North-American Indians.—5. Picture-writing of other nations.—6. Hieroglyphics of the Chinese.—7. Writing among the Antient Britons.—8. Different forms of Writing.—9. Codex Rescriptus.—10. Abbreviations.—11. Age of MSS.—12. Illuminations.—13. MSS. of Herculaneum—Antient Inks. - - - - -	84—143
CHAPTER III. Origin and Progress of Printing, Mechanism of the Art, etc. - - -	144
SECTION I. Origin of Printing—Introduction of the Art into the different Cities of Europe. - - -	144—176
SECTION II. Progress of Printing in England.	
§ 1. Establishment of Printing in Westminster and London by W. Caxton and his successors.—2. Establishment of Printing at Oxford.—3. At Cambridge.—4. At Saint Alban's.—5. York.—6. Southwark.—7. Tavistock.—8. Canterbury.—9. Ipswich.—10. Worcester.—11. Norwich.—12. Wales. - - - - -	176—201

## TABLE OF CONTENTS.

xi

	PAGE
SECTION III. Progress of Printing in Scotland and Ireland. - - - - -	201
SECTION IV. Printing in China. - - - - -	202—205
SECTION V. Progress of Printing in America.	
§ 1. Spanish America.—2. Portuguese America.—3. The United States.—4. British Colonies in America, and the West Indies.—5. French Islands. - - - - -	205
SECTION VI. Improvements in the Art of Printing.	
§ 1. Stereotype Printing.—2. Logographic Printing.—3. Facsimile Printing.—4. Printing in Gold Letters. - - - - -	212—226
SECTION VII. Observations on early Printers and Printing. - - - - -	226—255
SECTION VIII. Mechanism of Printing.	
§ 1. Letter-press Printing.—Specimens of Types.—2. Engraving on Wood.—3. Rolling-press printing.—4. Polyautographic Printing. - - - - -	255—277

## PART II.—ON BOOKS.

CHAPTER I. General Remarks on the Denominations, Sizes, etc. of books. - - - - -	278
SECTION I. Denominations of Books. - - - - -	278—287
SECTION II. On the forms and sizes of books, different styles of bookbinding. - - - - -	288—309
SECTION III. Miscellaneous remarks on the preservation etc. of books. - - - - -	310—314
CHAPTER II. Of the knowledge of books, their relative value and scarcity. Prices of books, etc.	315
SECTION I. On the difference between antient and modern editions. - - - - -	315—318
SECTION II. On the rarity of books. - - - - -	319—328
Of Books whose rarity is absolute.—§ 1. Antient MSS.—2. Works of which a few copies only have been printed.—3. Books which have been suppressed with the greatest ri-	

	PAGE
gour.—4. Those which have been almost entirely destroyed by some fatal accident.—5. Works of which a part only has been printed.—6. Copies printed on large and fine paper.—7. On vellum and satin.—8. On curiously coloured paper.—9. Unique and illustrated copies.—10. Books which are rare through decay or waste. - - -	319—328
SECTION III. Of Books, whose rarity is relative.	
§ 1. Books interesting only to a few persons.—2. Books condemned.—3. Editions relatively scarce. -	328—345
SECTION IV. Prices of Books. -	345—349
SECTION V. On the choice of books for a library.	
§ 1. Choice of Books.—2. Choice of Editions.	349—357
CHAPTER III. Essay towards an improved System of Classification for a Library. -	
	358—406
Principles of Bibliography. - -	360—372
A Bibliographical System, exhibiting the order to be pursued in arranging the Faculties and Divisions of a Catalogue. - - -	373—400
Compendium of the preceding System, for the arrangement of a small Library. - -	401, 402

## PART II.

### A NOTICE OF THE PRINCIPAL WORKS EXTANT ON LITERARY HISTORY IN GENERAL, AND ON BIBLIOGRAPHY IN PARTICULAR.

CHAPTER I. Literary History. - - -	403
SECTION I. Literary History in general.	
§ 1. Dictionaries of Literary History.	
2. Treatises, &c. on Literary History. -	403—418
SECTION II. Literary History in particular.	
§ 1. Writers on British Literary History.	
2. Writers on Foreign Literary History. -	419—447
CHAPTER II. Writing. - - -	448
SECTION I. Authors who have written on the materials used for Writing. - - -	<i>ibid.</i>

# TABLE OF CONTENTS.

xii.

	PAGE
<b>SECTION II. Works on the Origin of Language, Letters and Writing.</b>	
§ 1. Origin of Language.—2. Origin of Letters and of Writing.—3. On Hieroglyphics.—4. Diplomatics.	451—459
<b>CHAPTER III. Works on Printing.</b>	469
<b>SECTION I. Works on the History and Art of Printing, including a brief analysis of the Author's hypotheses, relative to the Origin and Invention of Typography.</b>	469—507
<b>SECTION II. Memoirs of eminent Printers.</b>	507—513
<b>CHAPTER IV. Books</b>	513
<b>SECTION I. Works facilitating the knowledge of Books in general.</b>	513—525
<b>SECTION II. Works treating on Rare Books.</b>	526—546
<b>SECTION III. Works treating on Anonymous, Pseudonymous, and Suppressed Books.</b>	
§ 1. Anonymous and Pseudonymous Books.—2. Books condemned to be burnt, suppressed or censored.	546—550
<b>CHAPTER V. Bibliographical Systems, Catalogues, etc.</b>	551
<b>SECTION I. General Treatises on Libraries, and Systems for classifying Books.</b>	554—563
<b>SECTION II. Catalogues, &amp;c. of the principal Foreign Public Libraries, including Brief Notices of their Contents.</b>	
§ 1. Libraries of Denmark.—2. Of France.—3. Of Germany.—4. Of Holland and the Netherlands.—5. Of Hungary and Poland.—6. Of Italy and Sicily.—7. Of Russia.—8. Of Spain and Portugal.—9. Of Sweden.—10. Of Switzerland.—11. Of Turkey.—12. Of North America.	564—614
<b>SECTION III. Catalogues of British Public Libraries.</b>	
§ 1. Libraries in London.—British Museum.—The Royal Society.—Sion College.—College of Physicians.—Middle Temple.—Inner Temple.—Library of the Hon. East India Company.—Protestant Dissenters' Library, Red Cross Street.	

	PAGE
—London Medical Society.—Royal Institution.—London Institution.—Surry Institution.—Russell Institution. -	614—627
§ 2. Other Public Libraries in England.—Oxford.—Cambridge.—Birmingham.—Canterbury.—Liverpool.—Manchester. - - -	628—635
§ 3. Public Libraries of Scotland. -	635—638
SECTION IV. Catalogues of the Principal British Private Libraries. - - -	638—691
SECTION V. Catalogues of the principal Foreign Private Libraries. - - -	692—733
SECTION VI. Sale Catalogues of Booksellers. -	734—741
SECTION VII. Professional, or Special Bibliography. -	<i>ibid.</i>
Supplement. - - -	743

## APPENDIX.

No. I. BOOKS OF IMAGES. - -	<i>i et seq.</i>
SECTION I. <i>Books of Images without Text.</i>	
1. Biblia Pauperum. - - -	ii—v.
2. Historia Sancti Johannis Evangelistæ. -	v.
3. Historia Virginis Mariæ, ex Cantico Canticorum. -	vi.
4. Historia Virginis Mariæ, ex Evangelistis, &c. -	<i>ibid.</i>
5. Exercitium super Paternoster. - -	vii.
SECTION II. <i>Books of Images with Text.</i>	
1. Der Entkrist.—Of Antichrist. - -	<i>ibid.</i>
2. Quindecim Signa extremi Judicii. - -	viii.
3. Ars memorandi notabilis per figuras. -	<i>ibid.</i>
4. Ars moriendi. - - -	ix.
5. Sujets tirés de l'Ecriture Sainte. - -	x.
6. Speculum Humanæ Salvationis. - -	x—xii.
7. Die Kunst Cyromantia.—The Chiromancy of Dr. Hartlieb. - - -	xii.
The Adventures of the Chevalier Tewrdanneths. -	xiii.
No. II. BRIEF NOTICE OF WORKS PRINTED ON PAPER OF DIFFERENT COLOURS. -	xiv—xx.
No. III. LIST OF THE PRINCIPAL VIGNETTES OR MARKS USED BY THE ANTIENT PRINTERS. -	xx—xxv.
No. IV. MONOGRAMS AND DEVICES OF ANTIENT PRINTERS, &c. - -	xxv—xxxviii

# TABLE OF CONTENTS.

xv

	PAGE
SECTION I. Early Foreign Printers. -	xxv—xxxi.
SECTION II. Early English Printers. -	xxxii—xxxviii.
No. V. UNIQUE AND ILLUSTRATED COPIES.	xxxviii—xliv.
No. VI. WORKS IN THE MACARONIC STYLE.	xliv—xlvii.
No. VII. NOTICES OF SOME OF THE MOST EMINENT PRINTERS of the 16th, 17th, and 18th centuries, and of the principal editions executed by them. - - -	xlviii. <i>et seq.</i>
1. Gutenberg, Fust, and Schoiffer. -	xlviii—lvii.
II. Nicholas Jenson. - -	lvii—lx.
III. Antony Koburger. - -	lx.
IV. Aldine Editions. - -	lx—lxxx.
V. Sedan Editions. - - -	lxxxi.
VI. Elzevir Editions. - -	<i>ibid</i> —lxxxiii.
VII. Collection of Authors ad usum Delphini.	lxxxiv.
VIII. Catalogue of Antient Latin authors edited by Maittaire. - - -	lxxxv.
IX. Cominine Editions. - -	lxxxvi.
X. List of Latin authors printed by Brindley.	<i>ibid.</i>
XI. Classic Authors, published by MM. Coutelier and Barbou. - - -	lxxxvii.
XII. Roman Classics, published by MM. Haude and Spener at Berlin. - -	lxxxviii.
XIII. Classics, printed by Robert and Andrew Foulis. - - -	lxxxix.
XIV. Classics, printed by Baskerville. -	xc.
XV. Notice of the Bipontine Classics -	xcii—xcv.
XVI. Editions printed by Bodoni. -	xcv—cviii.
XVII. Classic authors, edited by M. Renouard.	cviii—cx.
No. VIII. CODEX EBNERIANUS. -	cx.
No. IX. COLLECTIONS OF LARGE WORKS.	<i>ibid.</i>
NOTES. - - - -	cxvi.
Bibliographical Index. - -	cxxi.
General Index of Matters. - -	cxxix.

---

**Da veniam scriptis, quorum non gloria nobis  
Causa, sed utilitas, officiumque fuit.**

**OVID. *Epist. ex Ponto*, III. ix. 55.**

---



**MEMOIR**  
**ON THE**  
***PUBLIC LIBRARIES***  
**OF THE**  
**ANTIENTS.**

---

THE Origin of Public Libraries is lost in that remote antiquity, which envelopes the history of the arts, sciences, and literature.—By some it has been ascribed to the Egyptians; while others have referred it to the Hebrews, whose regard for the traditions of their Patriarchs, and whose care in preserving the Sacred Books, became an example to other nations, and especially to the Egyptians.

§ 1. LIBRARIES OF THE JEWS.

From some expressions in the Book of Deuteronomy<sup>1</sup>, it has been conjectured, that Moses formed a Library of the Sacred Books of the Hebrews: but the passage will not bear this construction. That may with more propriety be called a LIBRARY, which is mentioned in the se-

<sup>1</sup> Deut. xxxi. 24—26.

cond Book of Maccabees ; where Nehemiah is said to have “gathered together the acts of the “Kings and the Prophets, and David, and the “Epistles of the Kings concerning the Holy “Gifts<sup>1</sup>.” It is not improbable that the brave vindicator of his country’s liberty, Judas Maccabeus, had a Library, consisting of many valuable books and documents, from which he compiled the narrative of his own times.

The Jews “dwelling alone, and not being “reckoned among the nations” (agreeably to the divine prediction,)—we know nothing of their early literature, beyond the Books which are contained in the Old Testament. It has, however, been supposed that they had some towns, rendered famous by the sciences that were cultivated there<sup>2</sup>. Among them was that, called by Joshua *Kiriath-Sepher*, or the CITY OF LETTERS, and which was situated near the confines of the Tribe of Judah<sup>3</sup>: and in later times the university or school of Tiberias was not less cele-

<sup>1</sup> 2 Mac. ii. 13, 23—25.

<sup>2</sup> Encyclopedie, par Diderot et D’Alembert. Tome 2. (folio edit.) p. 229. Art. *Bibliothèque*.

<sup>3</sup> Joshua xv. 15. On this passage, Calmet observes that most commentators think that this place was denominated Kiriath-Sepher, or the City of Letters, either because literature was antiently taught there before the arrival of the Hebrews in Canaan ; or, because the archives and other antient muniments of the Canaanites were preserved there.

brated. It is very probable that these academies were furnished with Libraries<sup>1</sup>.

## § 2. LIBRARIES OF THE PERSIANS.

The Scriptures mention a Library of the Kings of Persia, which some imagine to have consisted of the historians of that country, and of memoirs on the affairs of state : but, in effect, it appears rather to have been a depository of the royal laws, charters, and ordinances<sup>2</sup>. There was formerly a considerable Library at Susa, the residence of the Persian sovereigns ; where Metasthenes consulted the annals of the Persian monarchy, in quest of materials for his history. This library is mentioned by Diodorus Siculus : but it seems (like that mentioned by Ezra) rather to have been a collection of laws and records, than an assemblage of books of science.

## § 3. LIBRARIES OF THE CHALDEANS.

In the supposititious writings ascribed to Berosus, extravagant claims are made in behalf of the literature of the Chaldeans : but we do not

<sup>1</sup> Encyclopedie, tom. 2. p. 229.

<sup>2</sup> In Ezra v. 17. the Hebrew Text calls it the *House of Treasures* ; and it is so rendered in the Septuagint, and other versions. In Ezra vi. 1. it is afterwards called in the Hebrew Text, the *House of Rolls*, where the royal treasures were deposited : but the Septuagint and Vulgate versions (and after them Calmet) expressly call it a Library.

find that any antient writers of veracity have mentioned, that they were possessed of Libraries. From the authority of Strabo<sup>1</sup> and the elder Pliny<sup>2</sup>, we learn that there were in Assyria and Chaldea different schools or sects of philosophers: “but the accounts which we have of these sects, are so general and imperfect, that they will scarcely authorize us to do more, than give it as a probable opinion, that they differed from each other chiefly in the mode of practising the arts of divination and astrology; and that their knowledge of nature extended little further than to the discovery of the supposed magical uses of certain natural bodies, particularly minerals and herbs<sup>3</sup>.” All the accounts, which have been transmitted to us, concur in stating that the Chaldeans excelled in astronomy; as appears by a series of observations, made during a course of 1900 years, which Callisthenes sent to Aristotle, after the capture of Babylon by Alexander<sup>4</sup>.

#### § 4. EGYPTIAN LIBRARIES.

The arts and sciences, it is well known, early attained great progress in Egypt. Sir John Marsham has contended that the Egyptians were

<sup>1</sup> Lib. 16. p. 1050. tom. 2. edit. Oxon.

<sup>2</sup> Nat. Hist. lib. 6. c. 26.

<sup>3</sup> Enfield's Hist. of Philosophy, vol. i. p. 30. 4to edit.

<sup>4</sup> Enfield's History of Philosophy, vol. i. p. 25, 26.

in possession of Libraries from the remotest times. The earliest public Library, in Egypt, of which we have any authentic record, is that of OSYMANDYAS, who is supposed to have reigned 600 years after the Deluge, (about the year of the world 2250.) To his munificence the Egyptians were indebted for numerous splendid edifices, and, among others, for a magnificent Library, (ornamented with the statues of the Egyptian Deities) and having this appropriate inscription—"THE TREASURY OF REMEDIES FOR THE SOUL." Of the number and value of this collection, historians have transmitted to us no account: it probably contained works of very remote antiquity, and also the books accounted sacred by the Egyptians, the whole of which were swept away during the incursions made by the Persians into Egypt and the neighbouring countries, about 350 years before the Christian æra<sup>1</sup>.

#### § 5. LIBRARY AT MEMPHIS.

According to Eustathius and some other ancient writers, there was a fine Library at Memphis, deposited in the temple of Vulcan; and whence Homer has been accused of having

<sup>1</sup> ΨΥΧΗΣ ΙΑΤΡΕΙΟΝ. Diod. Sic. lib. 1. c. 49. (edit. Heyn.)—Diodorus has described at length the edifices erected by Osymandyas.

<sup>2</sup> Lib. 16. c. 46. *et seqq.* (edit. Heyn.)

stolen the *Iliad* and *Odyssey*, and of having afterwards published them as his own productions<sup>1</sup>. From this charge, however, the immortal bard has been vindicated by various biographers<sup>2</sup>.

#### § 6. THE ALEXANDRIAN LIBRARY.

But the most superb Library of Egypt, perhaps of the antient world, was that founded by Ptolemy Soter, at Alexandria, and enriched by successive sovereigns of that country, who possessed both the means and the zeal for forming a magnificent Library.

Ptolemy Soter being a learned prince, and himself an author<sup>3</sup>, in order to encourage and improve the liberal arts in his dominions, founded an Academy at Alexandria, called the *Museum*, about the year 290 before the Christian æra; where a society of learned men assembled, who devoted themselves to the study of philosophy, and all the other sciences. For their use he formed a collection of books, the number of

<sup>1</sup> Eustath. in pref. ad Odyss. Hephæstion, apud Photii Biblioth. § 190. Enquiry into the Life &c. of Homer, p. 135.

<sup>2</sup> Pope's Homer, vol. i. p. xci. (ed. 1796.) Lipsii Syntagma de Bibliothecis, c. 1. (Op. tom. 3. p. 627.)

<sup>3</sup> Ptolemy wrote a life of Alexander the Great, which was greatly esteemed by the antients, but which has long since perished. Ammian. Marcel. lib. 22. c. 16. Freinsh. Supp. ad Quint. Curt. lib. 1. c. 1. Strabo, lib. 17. p. 1126. (ed. Oxon.)

which has variously been computed, by Epiphanius at 54,800, and by Josephus at 200,000<sup>1</sup>.

His son Ptolemy Philadelphus was equally the friend of peace and of science :—possessed of immense riches, he collected great numbers of books in the temple of Serapis, in addition to those accumulated by his father, and at his death left in it one hundred thousand volumes.

In order to gratify this taste for literature, so worthy of a powerful sovereign, Ptolemy had agents in every part of Asia and of Greece, who were commissioned to seek out and to purchase the rarest and most valuable writings : among these were the Works of Aristotle, (purchased of Neleus<sup>2</sup>) and the Greek Version of the Jewish

<sup>1</sup> Encyclopedie, par Diderot, tom. 2. art. *Bibliothèque*. Josephus, Ant. Jud. lib. 12. c. 2.

<sup>2</sup> Athenæus expressly says (lib. 1. c. 4. ed. Schweighæuser) that Ptolemy bought *all* the books of Neleus. Strabo (lib. 13. tom. 2. p. 875.) asserts that Aristotle's library descended from Theophrastus, to whom he had bequeathed them, to Neleus (a pupil of the latter,) to whom Theophrastus left them by will, together with his own library. Neleus caused it to be removed to Scepsis (his native town,) and left it to his heirs; who, being ignorant and illiterate, took no other care of this library than to keep it closely shut up. These descendants of Neleus being informed how diligently the kings of Pergamus (whose subjects they were) sought after books, buried under ground those of Neleus. A long time afterwards, their posterity took these valuable works from their hiding-place, greatly damaged by damp and vermin, and sold them for a considerable sum



Scriptures, designated the *Septuagint*, which was undertaken at the suggestion of the celebrated rhetorician, Demetrius Phalereus, who first executed the honourable office of LIBRARIAN to Ptolemy; and whose learning and talents did not disgrace the judgment of his royal patron<sup>1</sup>.

The measures of Ptolemy Philadelphus, for augmenting the Alexandrian Library, were pursued by his successor, Ptolemy Euergetes, but with less regard to the rights of private property. He is said to have caused all books, imported

to Appellicon an opulent Teian residing at Athens (vide infra § 11. p. xvi.)

Various solutions have been proposed, to reconcile these contradictory statements of Strabo and Athenæus; which the compass of this note will not admit to be stated. They are given at length by M. Bayle in an amusing note (D) to the article Tyrannion, in his Dictionary, to which the reader is referred. Bayle's opinion is in favour of Athenæus, and that Strabo was mistaken. May not these discordant opinions be reconciled, by supposing that Neleus procured transcripts to be made of the works of Aristotle, and sold these copies to the king of Egypt, reserving the originals for his own use? This conjecture is the more probable, as Athenæus does not reckon Theophrastus among the book collectors; of whom he has given us a list in the passage above referred to.

<sup>1</sup> Joseph. Ant. Jud. lib. 12. c. 2. The names of the following persons have been transmitted, as the successors of Demetrius, in the care of the Alexandrian Library, viz. Zenodotus the Ephesian, Callimachus the Poet, Eratosthenes, and Apollonius Rhodius.—Morhof. Polyhist. tom. 1. p. 42. (ed. 1747.)

which has variously been computed, by Epiphanius at 54,800, and by Josephus at 200,000<sup>1</sup>.

His son Ptolemy Philadelphus was equally the friend of peace and of science:—possessed of immense riches, he collected great numbers of books in the temple of Serapis, in addition to those accumulated by his father, and at his death left in it one hundred thousand volumes.

In order to gratify this taste for literature, so worthy of a powerful sovereign, Ptolemy had agents in every part of Asia and of Greece, who were commissioned to seek out and to purchase the rarest and most valuable writings: among these were the Works of Aristotle, (purchased of Neleus<sup>2</sup>) and the Greek Version of the Jewish

<sup>1</sup> Encyclopedie, par Diderot, tom. 2. art. *Bibliothèque*. Josephus, Ant. Jud. lib. 12. c. 2.

<sup>2</sup> Athenæus expressly says (lib. 1. c. 4. ed. Schweighæuser) that Ptolemy bought *all* the books of Neleus. Strabo (lib. 13. tom. 2. p. 875.) asserts that Aristotle's library descended from Theophrastus, to whom he had bequeathed them, to Neleus (a pupil of the latter,) to whom Theophrastus left them by will, together with his own library. Neleus caused it to be removed to Scepsis (his native town,) and left it to his heirs; who, being ignorant and illiterate, took no other care of this library than to keep it closely shut up. These descendants of Neleus being informed how diligently the kings of Pergamus (whose subjects they were) sought after books, buried under ground those of Neleus. A long time afterwards, their posterity took these valuable works from their hiding-place, greatly damaged by damp and vermin, and sold them for a considerable sum

fire, not by any concerted design, but accidentally by the auxiliary soldiers<sup>1</sup>. The library in the Serapeum still remained, and was augmented by subsequent donations<sup>2</sup>; so that it surpassed the former both in the number and value of its books. At length, A. D. 642. after various revolutions under the Roman Emperors, (during which the library was sometimes plundered and sometimes re-established) it was utterly destroyed by the Saracens, under the orders of the Calif Omar, when they acquired possession of Alexandria.

Ab'ulfaragius (in his account of the tenth dynasty) has given us the following narrative of this calamitous event<sup>3</sup>.—When (says he) Alexandria was taken by the Mohammedans, Amrou their commander found there a celebrated philosopher, John the Grammarian, who from his love of literary labour was surnamed Philoponus; and with whose conversation Amrou was highly pleased. One day, Philoponus said to him.—“ You have visited all the public repositories in

<sup>1</sup> Aul. Gell. lib. 2. c. 17. Plutarch in Cæs. p. 152. (Vitæ, vol. iv. ed. Bryan.) Amm. Marc. l. 22. c. 16.

<sup>2</sup> Mark Antony gave the whole of the Pergamean Library, which amounted to 200,000 volumes, to Cleopatra, as the foundation of the new Library at Alexandria. Plutarch. in Ant. (Vit. vol. v. p. 125.) An additional Museum was subsequently erected by the Emperor Claudius, and called after his name. Sueton. in Claud. c. 42.

<sup>3</sup> Ab'ulfaragii Hist. Dynast. p. 114. vers. Pocock.

“ Alexandria, and you have sealed up articles of  
 “ every sort, which are to be found in Alexan-  
 “ dria.—Concerning those things which may be  
 “ useful to you, I presume to say nothing : but  
 “ some of those which are of no service to you,  
 “ may be suitable to me.”—Amrou replied :—  
 “ And what is it you want?” “ The philo-  
 “ sophical books” (said he.) “ This” (rejoined  
 Amrou) “ is a request, upon which I cannot  
 “ decide.”—He accordingly wrote to the Calif  
 Omar, whose well known answer was dictated  
 by the ignorance of a fanatic. “ If” (replied  
 he) “ these writings of the Greeks agree with  
 “ the Koran, or Book of God, they are useless  
 “ and need not be preserved; if they disagree,  
 “ they are pernicious and ought to be de-  
 “ stroyed.”—The sentence of destruction was  
 executed with blind obedience : the volumes  
 of paper or parchment were distributed to the  
 four thousand baths of the city; and such was  
 their incredible number, that six months were  
 barely sufficient for the consumption of this pre-  
 cious fuel<sup>1</sup>.

#### § 7. LIBRARIES OF THE GREEKS.

Of Grecian Literature or History we have no  
 authentic information, prior to the wars of

<sup>1</sup> Gibbon's *Decl. and Fall*, vol. ix. 440. The elegant histo-  
 rian has endeavoured to disprove the *positive* account given by

## § 8. LIBRARY OF PERGAMUS.

Next to the Alexandrian Library, that of Pergamus was the most conspicuous: according to Plutarch, it comprised two hundred thousand volumes<sup>1</sup>. It was founded, and successively enriched by the Eumenes, kings of Pergamus, all of whom were zealous promoters of the arts; and to one of whom we are indebted for the invention of parchment, *Charta Pergamena*<sup>2</sup>.—The celebrated Attalus (whose wealth became proverbial among the Romans) surpassed all his predecessors in magnificence: after their example, he appropriated part of his treasures to the purchase of the principal works of his age. The Pergamean Library was given by Mark Antony

he has related it.—The Libraries and Schools of Athens sustained great injury during the incursions of the Goths at the close of the fourth century: they however survived that hazardous period, and continued to flourish till after the time of Justinian. Enfield's Hist. of Philos. vol. ii. p. 80.

<sup>1</sup> Plutarch in Anton. (Vit. vol. v. p. 125.)

<sup>2</sup> Strabo, lib. 13. tom. 2. p. 895. (ed. Oxon.) Pliny relates from Varro, that a dispute having arisen between one of the Ptolemies king of Egypt, and Eumenes king of Pergamus, the former refused to allow the exportation of Egyptian paper; in consequence of which Eumenes invented parchment, and ordered it to be manufactured at Pergamus. Nat. Hist. lib. 13. c. 11. The claim of Eumenes to the invention of Parchment has been questioned:—see, however, this subject noticed, *infra*, p. 46, 47.

to Cleopatra, for the foundation of a new Library at Alexandria, as already noticed<sup>1</sup>. Vitruvius makes honourable mention of both these Libraries<sup>2</sup>.

### § 9. LIBRARIES OF ROME.

If the antient Greeks had but few books, the antient Romans were possessed of a still smaller number: incessantly occupied by military expeditions, by defensive wars, and by the aggrandizement of their empire, that warlike people had but little leisure for the cultivation of Literature. It was not, until they had accomplished the conquest of Greece, that a taste for the arts, sciences, and books, was diffused among the Romans: the consequence of that event was, a more frequent intercourse with the Greeks; whose literature and arts were well adapted to soften the ruggedness of character and of manners, which distinguished those conquerors of the world.

### § 10. FIRST PUBLIC LIBRARY, FOUNDED BY

P. ÆMILIUS A. U. C. 586. B. C. 167.

Paulus Æmilius, having subdued Perses king

<sup>1</sup> Vide note 2. p. x. *supra*.

<sup>2</sup> Tertull. Apol. c. 18. Vitruvius, lib. 7. in præf. *Reges Attalici* (says he) *magnis philologiæ dulcedinibus inducti, cum egregiam Bibliothecam Pergami ad communem delectationem instituissent; tunc item Ptolemæus, infinito zelo cupiditatisque incitatus studio, non minoribus industriis ad eundem modum contendere Alexandria comparare.* p. 190. (Argent. 1807.)

of Macedon, first enriched the city of Rome with a public Library, according to Isidorus<sup>1</sup>; though Plutarch expressly says that he reserved the books of that king's Library for his sons, who were men of letters<sup>2</sup>. This Library was subsequently augmented by Sylla.

§ 11. B. C. LIBRARY OF SYLLA.

On his return from Asia, where he had successfully terminated the first war against Mithridates, Sylla visited Athens, whence he took with him the Library of Apellicon the Teian; in which were the works of Aristotle and Theophrastus,—books (Plutarch observes), which at that time were not sufficiently known to the World<sup>3</sup>.

§ 12. OF LUCULLUS. B. C.

Lucullus, another conqueror of Mithridates, was not less distinguished by his taste for books. The number of volumes in his Library was immense, and they were written in elegant hands; but the use, which he made of them, was still more honourable than their acquisition. His library was open to all: the Greeks, then visiting Rome, resorted to the galleries and por-

<sup>1</sup> Isidori Origenes, l. 6. c. 4.

<sup>2</sup> Vit. Æmil. p. 180. Vit. (tom. 2. ed. Bryan.)

<sup>3</sup> Plutarch in Syllâ. (Vit. tom. 3. p. 81.) In what manner these writings of Aristotle and Theophrastus came into Apellicon's possession, vide *supra*, note 2. p. vii.

tics of Lucullus, as to the retreat of the Muses; and there spent whole days in conversation on literary subjects<sup>1</sup>.

Notwithstanding both Sylla and Lucullus thus liberally gave public access to their literary treasures, still their libraries can, in strictness, be only considered as *private* collections. Among the various projects which Julius Cæsar had formed, for the embellishment of Rome, he meditated a Library, which should contain the largest possible collection of Greek and Latin works; and he had assigned to the learned M. Varro the province of selecting and arranging them<sup>2</sup>: but this design was frustrated by the assassination of the Dictator, so that the establishment of Public Libraries did not take place until the reign of Augustus.

§ 13. PUBLIC LIBRARY ERECTED BY ASINIUS  
POLLIO.

The honour of suggesting these valuable institutions is, by the elder Pliny, ascribed to Asinius Pollio<sup>3</sup>; who erected a public Library in the Court of Liberty on the Aventine Mount.

<sup>1</sup> Plutarch in Lucullo—(Vit. tom. 3. p. 196.)

<sup>2</sup> Sueton. in Cæs. c. 44.

<sup>3</sup> *Qui PRIMUS, Bibliothecam dicando, ingenia hominum rem publicam fecit.* Plin. Nat. Hist. lib. 35. c. 2. Ovid also ascribes this honour to Pollio, Trist. lib. 3. el. 1. v. 71, 72. He further decorated the library with images of the authors, whose



The Emperor Augustus, among other embellishments which he bestowed on the city of Rome, erected two public Libraries, the Octavian and the Palatine.

#### § 14. THE OCTAVIAN LIBRARY.

The *Octavian Library* stood in the portico of Octavia, and was thus denominated in honour of his sister<sup>1</sup>; though Plutarch<sup>2</sup> asserts it to have been in honour of Marcellus. The charge of this library was committed to C. Melissus, who had been manumitted by Augustus<sup>3</sup>.

#### § 15. THE PALATINE LIBRARY.

The *Palatine Library* was added by Augustus to the temple of Apollo, which he had erected in that part of the Palatine House, which had been struck with lightning<sup>4</sup>. Here were deposited the *corrected* books of the Sybils<sup>5</sup>: and the superintendence of this library was given to C. Julius Hyginus<sup>6</sup>. Lipsius and Pitiscus have works were deposited therein. (Isid. Orig. lib. 6. c. 4.) and particularly with that of the learned Varro. Plin. Hist. Nat. l. 7. c. 31.

<sup>1</sup> Dion. lib. 49. sub anno 741.

<sup>2</sup> In Marcello, *sub fine*. Lipsius thinks Plutarch must be mistaken in this passage; as Dio mentions a library, ten years before the death of Marcellus. De Biblioth. c. 6. Op. tom. 3. p. 631.

<sup>3</sup> Sueton. de Illust. Gram. c. 21.

<sup>4</sup> Ibid. in August. c. 29.

<sup>5</sup> Ibid. c. 31.

<sup>6</sup> Ibid. de Illust. Gram. c. 20.

cited two antient inscriptions, from which it should seem that the Palatine Library consisted of two distinct Collections, Greek and Latin: it survived the various revolutions of the Roman Empire, till the time of Gregory the Great<sup>1</sup> whose mistaken zeal led him to order all the writings of the antients to be destroyed.

#### § 16. LIBRARY OF TIBERIUS.

The successors of Augustus, though they did not equally encourage literature, were not altogether regardless of its interests. We are informed by Suetonius<sup>2</sup>, that Tiberius founded a library in the new temple of Apollo: from some incidental notices it also appears that he instituted another in his own house, called after him the Tiberian Library<sup>3</sup>.

#### § 17. LIBRARY OF VESPASIAN.

Vespasian followed these laudable examples of his predecessors; and established a library in the Temple of Peace, which he had erected after Nero had set the city on fire<sup>4</sup>: and Domitian, in the commencement of his reign, restored at a vast expense the libraries which had been

<sup>1</sup> Lipsius de Bibl. c. 7. Pitisci Lexicon, tom. 1. p. 276. Brucker, Crit. Hist. Philosoph. tom. 1. p. 20.

<sup>2</sup> In Tiber. c. 74. <sup>3</sup> Vopiscus in Probo, c. 2. Aul. Gell. lib. 13. c. 19.

<sup>4</sup> Sueton. in Vesp. c. 9. Aul. Gell. l. 16. c. 8.

burnt, by collecting copies from every quarter, and by sending scribes to Alexandria, either to copy or to correct volumes, from the celebrated Library in that city<sup>1</sup>.

#### § 18. THE CAPITOLINE LIBRARY.

Various writers have asserted that there was a library attached to the Temple of the Capitol; though it is by no means certain by whom it was founded. Lipsius ascribes it to Domitian; Donatus refers it to the Emperor Adrian, by whom at least it was enlarged, if not founded<sup>2</sup>; and who probably erected the Tiburtine Library, at Tibur in the vicinity of Rome<sup>3</sup>.

#### § 19. THE ULPIAN LIBRARY.

But the most magnificent of all the Libraries, founded by the sovereigns of imperial Rome, was that of the emperor Ulpian Trajanus, from whom it was called the *Ulpian Library*. It was erected in Trajan's Forum, and was afterwards removed to the Viminal Mount, to ornament the warm Baths of the Emperor Dioclesian<sup>4</sup>. In this library were deposited the Elephantine Books,

<sup>1</sup> Sueton. in Domitian, c. 20.

<sup>2</sup> Lips. de Bibliothecis, c. 7. Donat. Roma Vetus ac Recens, lib. 2. c. 9. p. 105.

<sup>3</sup> Aul. Gell. l. 9. c. 14. & 19. c. 5. Lips. de Biblioth. c. 8.

<sup>4</sup> Aul. Gell. l. 11. c. 17.

(composed probably of ivory leaves or tablets;) in which were recorded the transactions of the emperors, the proceedings of the senate and Roman Magistrates, and the affairs of the Provinces, &c'. It has been conjectured, that the Ulpian Library was two-fold, Greek and Latin<sup>2</sup>: and some authors affirm that Trajan commanded all the books that could be found in the cities of the people whom he had conquered, to be immediately conveyed to Rome, in order to increase his library: nor is it improbable, that the younger Pliny suggested to his patron this method of enriching his collection<sup>3</sup>.

#### § 20. THE GORDIAN LIBRARY.

The Library of Domitian having been consumed by lightning in the reign of Commodus<sup>4</sup>, was not repaired until the reign of the emperor Gordian; who rebuilt the edifice and founded a new library, adding to it the collection of books bequeathed to him by the celebrated Physician, Quintus Serenus Sammonicus<sup>5</sup>. Donatus conjectures that this library was deposited in the palace of Pompey<sup>6</sup>.

<sup>1</sup> Vopiscus in Aureliano, c. 1. Tacito, c. 8. et Probo, c. 2.

<sup>2</sup> Donat. Roma Vetus, l. 2. c. 24. p. 148.

<sup>3</sup> Encyclopedie, tom. 2. (fol. edit.) Art. *Bibliothèque*.

<sup>4</sup> Euseb. in Commod. Paul. Oros. lib. 17. c. 16.

<sup>5</sup> Julius Capitolinus in vit. Gord. Junioris, c. 18.

<sup>6</sup> Roma Vet. lib. 3. c. 8. p. 199.

## § 21. PUBLIC LIBRARIES IN THE CITIES &amp;c.

## OF THE ROMAN EMPIRE.

In addition to the Imperial Libraries, there were others, to which the public had access, in the principal cities and colonies of the Empire. Thus, Pliny mentions a public Library, which he founded for the use of his countrymen<sup>1</sup>: and Vopiscus relates, that the emperor Tacitus commanded the writings of the illustrious historian Cornelius Tacitus, to be deposited in the Libraries<sup>2</sup>. From the number of calcined volumes, which have been excavated from the ruins of Herculaneum and Pompeii, it should also seem that collections of books were common in those cities.

The irruptions of the Barbarians, who desolated the Western Roman Empire, were far more terrible and destructive to the interests of literature, than either inundations, volcanoes, or earthquakes; and soon caused the disappearance of those libraries, which for several centuries had been multiplied in Italy. The Libraries in the East, however, escaped this devastating torrent: and both Constantinople and Alexandria preserved their literary treasures, until the sacking of those cities by the Turks or Saracens,

<sup>1</sup> Epist. lib. 1. ep. 8.

<sup>2</sup> In Tacito, c. 10.

who finally subverted the Roman Empire in the East.

The rise, progress and destruction of the latter or Alexandrian Library having been related in a former page<sup>1</sup>, it only remains that some account be given of the Library at Constantinople.

## § 22. LIBRARY AT CONSTANTINOPLE.

When Constantine the Great, in the year 336<sup>2</sup>, made Byzantium the seat of his empire, he in a great measure newly built that city, decorated it with numerous splendid edifices, and called it after his own name. Desirous of making reparation to the Christians, for the injuries they had sustained during the reign of his tyrannical predecessor, this prince commanded the most diligent search to be made after those books which had been doomed to destruction. He caused transcripts to be made of such books as had escaped the Diocletian persecution; to these he added others, and with the whole formed a valuable Library at Constantinople.

On the death of Constantine, the number of books contained in the Imperial Library was only six thousand nine hundred; but it was successively enlarged by the emperors, Julian<sup>3</sup> and

<sup>1</sup> *Supra*, p. vi—xi.      <sup>2</sup> Zonaræ Annales, sub Anno.

<sup>3</sup> It is by no means clear whether Julian enlarged the library founded by Constantine, or established another at Constanti-

---

**SALVETE aureoli mei LIBELLI,  
Meæ delicix, mei lepores,  
Quàm vos sæpe oculis juvat videre,  
Et tritos manibus tenere nostris !  
Tot vos eximii, tot eruditi,  
Prisci lumina sæculi et recentis,  
Confecere VIRI, suasque vobis  
Ausi credere lucubrationes,  
Et sperare decus perenne SCRIPTIS;  
Neque hæc irrita spes fefellit illos.**

**HENRICUS DE RANTZAU, de Bibliothecâ suâ.**

**LIBER** est lumen cordis, speculum corporis, virtutum magister, vitiorum depulsor, corona prudentum, diadema sapientum, gloria honorum, decus eruditorum, comes itineris, domesticus amicus, collocutor et congerro tacentis, collega et consiliarius præidentis, vas plenum sapientiæ, myrothecium eloquentiæ, hortus plenus fructibus, pratum floribus distinctum, principium intelligentiæ, memoriæ penus, mors oblivionis, vita recordationis. Vocatus, properat; jussus, festinat; semper præsto est, nunquam non morigerus; rogatus, confestim respondet; sincerus consultor, non assentatur; non loquitur ad gratiam, nemini parcens, quia neminem timet; nihil mentitur, quia nihil poscit; te nunquam fastidit, etiamsi tu illum fastidio habeas; arcana revelat; obscura illustrat; ambigua certiorat; perplexa resolvit, etc. etc.

**LUCAS DE PENNA, apud Morhof. Polyhist. lib. I. c. 3. § 24.**

---

AN  
INTRODUCTION  
TO THE  
STUDY  
OF  
BIBLIOGRAPHY.

---

BIBLIOGRAPHY literally signifies the description of Books: in a more extended sense, it denotes the knowledge of books, as it regards, *first*, the *materials* of which they are composed;—*secondly*, the *subjects* discussed by their respective authors;—*thirdly*, the knowledge of the different editions of books, their degrees of rarity, curiosity, and real value;—and lastly, the rank which they ought to hold in the system of classification, adopted for arranging a Library.

Books are either *manuscript* or *printed*: the former are written with the hand, and offer to the bibliographer a variety of interesting inquiries. He ought to be acquainted with the age, with the materials, and



which they are written, the instruments antiently employed for writing, and the different characters used for the transmission of ideas.

The consideration of *printed books* leads us to the knowledge of the origin of Typography : and a bibliographer should be acquainted with the details of the art of printing, as well as with its history.

The present Manual, therefore, divides itself into three parts.

I. The FIRST PART will be found to contain a succinct account,

1. Of the different substances employed for manuscripts and printed books.

2. Of Manuscripts in general, including the origin of writing.

3. Of the History of Printing, whether with blocks or types, in Europe, Asia, and America, including the various improvements, which have been made in the typographic art.

II. The SECOND PART comprises,

1. Some general Observations on Books.

2. An Essay on the knowledge of Books, their relative value and scarcity ; and

3. A System of Classification for a Library, exhibiting the order to be pursued in arranging the faculties and divisions of a Catalogue.

III. The THIRD PART presents an Arranged List of the principal works hitherto published, re-

lative to Literary History in general, and to Bibliography in particular; including also some account of the chief imperial, royal, and other modern Public Libraries, both British and foreign,—together with a concise statement of the principal schemes, which have been offered, for the classification of Libraries.

# PART I.

## CHAPTER I.

### *On the different Substances employed for Manuscripts and Printed Books.*

---

#### SECTION I.

##### *Substances in use before the Invention of Paper.*

§ 1. STONE.—It is pretty generally agreed that stone and wood were the first substances, on which, in the earliest ages, figures, and afterwards letters, were engraven. Of this, we have abundant proof from the very antient monuments of the Chaldeans, and especially from the obelisks of the Egyptians, covered with hieroglyphics, which have subsisted to the present age, unimpaired by the ravages of time<sup>1</sup>.

Josephus<sup>2</sup> relates that the descendants of Seth,

<sup>1</sup> Several obelisks were transported, by order of different Emperors, to Rome, where they still remain, monuments of Egyptian art.

<sup>2</sup> Ant. Jud. lib. 1. c. 2. *sub fine*.

knowing from a prediction of Adam that the world would be destroyed, once by fire and once by water, made two pillars,—one of brick, and the other of stone. On each of these columns they inscribed their astronomical discoveries; in order that, if the pillar of brick should be destroyed by the flood, the pillar of stone might remain, and exhibit those discoveries to mankind: and this stone pillar (he adds) was to be seen in his time in the land of Siriad.

This account of Josephus is generally considered to be fabulous<sup>1</sup>: nor is it improbable, that the credulous historian of the Jews confounds the pillars of the antediluvian Seth, with those erected *in Syria* by Seth or Sesostris, king of Egypt, to commemorate his conquests in Asia; and which columns Herodotus relates that he saw<sup>2</sup>. From the sacred writings, however, we have indubitable evidence of engraving on stone<sup>3</sup>, in remote ages: the use of marble and stone in later times, for perpetuating the remembrance of events, is sufficiently attested by the

<sup>1</sup> It was, however, credited by Dr. Parsons; who, in his *Remains of Japhet*, (p. 346 *et seq.*) has ineffectually attempted to support their authenticity. Some plausible but (we think) unsatisfactory conjectures are also urged, in favour of the pillars of Seth, by the learned Author of "*Scripture Illustrated*," in his "*Thoughts on the subject of Early Writing*." (4to p. 8.)

<sup>2</sup> Herod. lib. 2. c. 106.

<sup>3</sup> Exod. xxxi. v. 1.

entirely of lead, about four inches long, and three inches wide. Not only the two pieces which formed the cover, but also all the leaves (six in number,) together with the stick inserted through the rings which held the leaves together, as well as the hinges and nails, were entirely composed of lead. This volume contained Egyptian Gnostic figures, and other unintelligible writing<sup>1</sup>: it is not known what has since become of this curious article.

§ 4. BRASS.—The use of brass among the Romans, for preserving their public memorials, is established by various authorities<sup>2</sup>. The Roman soldiers, when in the field of battle, were allowed the privilege of writing their wills on their bucklers or on the scabbards of their swords<sup>3</sup>. It is certain that the Laws of the Twelve Tables were engraven on brass; and most probably perished in the fire, which in Vespasian's reign consumed the Capitol, and destroyed three thousand tables of brass, containing the laws, treaties, and other important documents of the Roman Empire<sup>4</sup>.

Brass was in like manner used in the East, as

<sup>1</sup> Antiq. Expliquée, tom. 2. p. 378.

<sup>2</sup> Liv. l. 3. c. 57. Pliny, Nat. Hist. l. 34. c. 9. Julius Obsequens de Prodigis, c. 122.

<sup>3</sup> Cod. Justinian. l. 6. tit. 21. c. 25.

<sup>4</sup> Liv. l. 3. c. 57.

inquiry can only be answered by decyphering the characters,—a task that may now be almost regarded as hopeless<sup>1</sup>.

§ 3. LEAD.—The use of lead, for preserving documents, was not unknown to the antients. In the book of Job (c. xix. v. 24,) the patriarch expresses an ardent wish that his words were engraven on *lead* or on a rock. The *Works and Days* of Hesiod are said to have been inscribed on a leaden table, carefully preserved in the Temple of the Muses; which, when shewn to Pausanias, was almost entirely corroded through age<sup>2</sup>. History indeed records that tablets of lead and copper<sup>3</sup> have been indifferently employed for preserving treaties, laws, and alliances. Some writers have asserted, that *leaden paper* (*charta plumbea*) was formerly used; but it is most probable, that such paper, if it ever existed, was nothing else than thin plates of lead, reduced to a very great degree of tenuity by the mallet<sup>4</sup>. Montfaucon assures us that, in the year 1699, he purchased at Rome a book consisting

<sup>1</sup> In the *Monthly Magazine* for 1801, vol. xii. p. 5, Dr. Hager has given an engraving of one of the Chaldee bricks, and has offered various conjectures concerning them.

<sup>2</sup> Pausanias, in *Boeoticis*, c. 31.

<sup>3</sup> The treaty of the hero, Judas Maccabeus, with the Romans, was on copper (or brass according to the English Version), 1 Mac. c. viii. v. 22.

<sup>4</sup> Montfaucon, *Palæog. Græc.* p. 16.

respectively state that Solon inscribed his laws on tablets of wood, called *Axones*: but it is also certain that some of that philosopher's laws were engraven on stone, and that these stone tables were called *Κυρβεις*. A considerable difference of opinion prevailed among the Greek writers, not only concerning the names of the tablets, but also with regard to the material of which they were composed; their opinions have been stated by Archbishop Potter<sup>1</sup>; and on a review of this subject, it should seem that all general laws concerning sacrifices &c. were inscribed on triangular pieces of stone called *Κυρβεις*, while those which related to civil affairs, were engraven on the wooden axones, which were quadrangular, and so contrived as to turn on axes, and present their contents on all sides to the eyes of the passenger. Plutarch mentions these axones, as remaining in the Prytaneum, till his time<sup>2</sup>. The laws on both these tables were inscribed *βουστροφῆδον*, that is, the first line began from right to left, the second from left to right, and so in succession, in the same manner as ploughmen trace their furrows.

The laws of the *Twelve Tables*, among the Romans, were written on oaken planks according to Scaliger, or on ivory tables according to

<sup>1</sup> Archæol. Græc. vol. i. p. 157. (ed. 1804.)

<sup>2</sup> In Solon. *ut supra*. Meursii Lect. Att. lib. 1. c. 22.

Pomponius<sup>1</sup>. It is however more certain, that they were engraven on *brass*; as already stated<sup>2</sup>.

Table-books, made of small pieces of wood, were in use, long before the time of Homer<sup>3</sup>: box, ivory, and citron-wood were the materials chiefly employed<sup>4</sup>. They were, in general, covered with wax, and the writing was executed with styles or pens made of gold, silver, brass, iron, copper, ivory or bone, which at one end were pointed for the purpose of inscribing the letters, and smooth at the other extremity for the purpose of erasing. These tablets, when collected and fastened together, composed a book, called *Codex* or *Caudex*, i. e. a trunk, from its resemblance to the trunk of a tree cut into several planks<sup>5</sup>. Sometimes also they were

<sup>1</sup> De Orig. Jur. lib. 2. Pitisci Lex. Rom. Ant. tom. 2. Art. *Tabulæ duodecim*.

<sup>2</sup> Liv. lib. 3. c. 57. See p. 34, *supra*.

<sup>3</sup> Plin. Nat. Hist. lib. 13. c. 11. Iliad. lib. 7. 169. Table-books were also known to, and used by, the Jews. See Prov. c. 111. 3. Isa. c. xxx. 8. Habakkuk, c. 11. 2. & Luke c. 1. v. 63.

<sup>4</sup> Pitiscus, in his Lexicon (tom. 2. voce *Pugillares*) has cited several passages from classic writers, who mention these articles. The Edicts of the senate were written in ivory books, thence called *Libri Elephantini*. See p. xx, xxi, *supra*.

<sup>5</sup> Varro, *De Vita Pop. Rom.* l. 3. makes use of the word *Codex*; and Seneca, *De Brevitate Vitæ*, c. 21. writes *Caudex*.



covered with chalk or plaster, substances equally proper for receiving every kind of writing : when they consisted only of two leaves, they were called *libri diptychi*, and in this form they are sometimes met with, in the cabinets of the curious.

When epistles were written on tables of wood, they were usually tied together with thread, the seal being put upon the knot; whence the phrase, *linum incidere*, to break open a letter, was common among the Romans. Some of these table-books were large, and perhaps heavy : for, in Plautus, a schoolboy of seven years old is represented as breaking his master's head with his table-book<sup>1</sup>.

Table-books, written upon with styles, continued in use on the continent, till the commencement of the 14th century, and (it should seem from a passage in Chaucer<sup>2</sup>) were not entirely laid aside, in England, in the 15th century<sup>3</sup>. The Library of St. Victor, at Paris, contains an account of the expenses of Philip le Bel written on tables of wax : and Mr. Astle<sup>4</sup> mentions, that in the Sloanian Library (No. 4852) there are six specimens of Cufic writing, on

<sup>1</sup> Bac. Act. 3. Scen. 3. v. 38. (ed. Bipont.)

<sup>2</sup> Sumpners Tale, v. 33.

<sup>3</sup> Astle's *Origin of Writing*, p. 201. fol. ed. 1803.

<sup>4</sup> Ibid. p. 199.

boards, about two feet in length by six inches in breadth. Before the invention of paper, the Chinese wrote, with an iron pen, on boards or broad pieces of bamboo<sup>1</sup>.

Wood also was the material employed by the antient Britons for conveying their ideas: an account of their method of writing will be found *infra*, CHAP. II. SECT. II. § 7.

§ 6. LEAVES.—Several antient nations made use of leaves for the transmission of their ideas. Pliny, speaking of the Egyptians, says that men first wrote on the leaves of palm-trees<sup>2</sup>: Diodorus Siculus<sup>3</sup> relates, that the judges of Syracuse were antiently accustomed to write, on the leaves of the olive-tree, the names of such persons, as were condemned to banishment, which sentence was termed *petalism*, from the Greek word *πεταλον*, a leaf.

Writing on palm, and other leaves, is still practised in different parts of the East: in the Sloanian Library, there are upwards of twenty manuscripts written on leaves, written in the Sanskrit, Burman, Peguan, Ceylonese and other

<sup>1</sup> Duhalde, Descr. de la Chine, tom. 2. p. 239. He further states, that the Chinese wrote, antiently, upon *metal*, specimens of which were, in his time, preserved by the curious.

<sup>2</sup> Hist. Nat. l. 13. c. 2. Servius, (in Virg. Æn. lib. 3. v. 443.) says that the Cumæan Sybil wrote on palm-leaves. Juv. Sat. 8. v. 126.

<sup>3</sup> Lib. 11. c. 88. (tom. 4. p. 270. ed. Bipont.)

languages'. In Tanjore and other parts of India, the palmyra-leaf is used<sup>2</sup>. The common books of the Birmans, like those of the Hindoos, particularly of such as inhabit the southern parts of India, are composed of the palmyra-leaf, on which the letters are engraved with a stylus<sup>3</sup>. In their more elegant books, the Birmans write on sheets of ivory, or on very fine white palmyra leaves: the ivory is stained black, and the margins are ornamented with gilding, while the characters are enamelled or gilt. On the palmyra leaves the characters are in general of black enamel: and the ends of the leaves and margins are painted with flowers in various bright colours. A hole through both ends of each leaf serves to connect the whole into a volume by means of two strings, which also pass through the two wooden boards that serve for binding. In the finer binding of these kinds of books, the boards are lacquered; the edges of the leaves are cut smooth and gilt, and the title is written on the upper board. The two boards are by a knot or jewel secured at a little distance from the boards, so as to prevent the book from

<sup>1</sup> Ayscough's *Catalogue of the Sloane Library*, p. 904—906. Mr. Astle (p. 49.) has described several specimens of this sort.

<sup>2</sup> Dr. C. Buchanan's "*Christian Researches in Asia*," p. 70, 71. 8vo edit.

<sup>3</sup> Symes's *Account of an Embassy to Ava*, vol. ii. p. 409. 8vo.

falling to pieces, but sufficiently distant to admit of the upper leaves being turned back, while the lower ones are read. The more elegant books are in general wrapped up in silk cloth, and bound round by a garter, in which the natives ingeniously contrive to weave the title of the book<sup>1</sup>.

The Ceylonese sometimes make use of the palm-leaf, but generally prefer that of the *Talipot-tree*, on account of its superior breadth and thickness. From these leaves, which are of immense size, they cut out slips from a foot to a foot and a half long, and about two inches broad. These slips being smoothed, and all excrescences pared off with a knife, they are ready for use without any other preparation: a fine-pointed steel-pencil, like a bodkin, and set in a wooden or ivory handle ornamented according to the owner's taste, is employed to write or rather to engrave their characters on these talipot slips, which are very thick and tough. In order to render the characters more visible and distinct, they rub them over with oil mixed with pulverised charcoal, which process also renders them

<sup>1</sup> *Asiatic Researches*, vol. iv. p. 306. 8vo edit. Dr. F. Buchanan has given an interesting account of the table-books and libraries of the Burmans, which is well worthy of the reader's perusal.

so permanent, that they never can be effaced. When one slip is insufficient to contain all that they intend to write on any particular subject, the Ceylonese string several together by passing a piece of twine through them, and attach them to a board in the same way as we file newspapers<sup>1</sup>.

§ 7. BARK OF TREES.—The bark of trees has been employed as a material for writing, in every age and quarter of the globe; by the antient Latins the inner bark (*Liber*) was preferred; which word in time was used to denote a book itself. The use of bark for this purpose still prevails in some parts of Asia.

Thus, the sacred books of the Birmans are sometimes composed of thin stripes of bamboo, delicately plaited, and varnished over in such a manner as to form a smooth and hard surface upon a leaf of any dimensions: this surface is afterwards gilt, and the sacred letters are traced upon it in black and shining japan; the margin

<sup>1</sup> Percival's *Account of the Island of Ceylon*, p. 205. The Bramin manuscripts, in the Telinga language, sent to Oxforp from Fort St. George, are written on the leaves of the Ampans, or *Palma Malabarica*. In the Maldivé Islands, the natives are said to write on the leaves of the Macarciquean, which are a fathom and a half (*nine feet!*) long, and about a foot broad: and in other parts of the East Indies the leaves of the plantain tree are employed for the same purpose.

is illumined by wreaths and figures of gold on a red, green or black ground<sup>1</sup>.

The books of the Battas (one of the nations inhabiting the island of Sumatra) are composed of the inner bark of a certain tree, cut into long slips, and folded in squares, leaving part of the wood at each extremity to serve for the outer covering. For this purpose, the bark is shaved smooth and thin, and afterwards rubbed over with rice-water: the pen employed is a twig or the fibre of a leaf, and their ink is made of the soot of *dammar* (a species of resin or turpentine) mixed with the juice of the sugar-cane<sup>2</sup>. One of these books in the *Batta* character is in the Sloanian Library (No. 4726), written in perpendicular columns on a long piece of bark folded up so as to represent a book. The Sumatran manuscripts of any bulk and importance are written on the inner bark of a tree, cut into slips of several feet in length, and folded together in squares; each square or fold answering to a page or leaf. For more common occasions they write on the outer coat of the joint of a bamboo, sometimes whole, but generally split into pieces of two or three inches in breadth: and these writings, or rather scratchings, are often per-

<sup>1</sup> Symes's *Embassy to Ava*, vol. ii. p. 409.

<sup>2</sup> Marsden's *History of Sumatra*, p. 383.

formed with a considerable degree of neatness<sup>1</sup>.

A specimen of writing on bark occurs in the Sloanian Library (No. 3748): it is a Nabob's letter on a piece of bark, about two yards in length, and richly ornamented with gold. In the Bodleian Library (No. 3207) is a book of Mexican hieroglyphics painted on bark; and a specimen of Latin writing on bark is to be found in the Cotton Library<sup>2</sup>. The people of Malabar also frequently write upon bark with the stylus, of which several specimens are preserved in the British Museum, as well as in many other repositories<sup>3</sup>.

§ 8. LINEN.—Among the various substances which necessity induced men to employ, we may mention *linen*, which Pliny seems to think was confined to private persons and their concerns. We learn however, from various authorities, that these *linen books* (*libri lintei*) contained also the names of the magistrates, treaties and public documents relative to the republic, which were deposited in the temple of the goddess *Moneta*, and likewise private letters of the emperors<sup>4</sup>.

<sup>1</sup> Marsden's *History of Sumatra*, p. 201.

<sup>2</sup> Astle on Writing, p. 201, 202

<sup>3</sup> Catalogue of the Harleian MSS. Nos. 170, 195, 196.

<sup>4</sup> Plin. Nat. Hist. lib. 13. c. 2. Livy, lib. 4. c. 7 & 20. Vo-piscus, in Aurel. c. 8.

But the use of linen was not confined to the Romans: the very old Egyptians were accustomed to write on linen such things as they designed should last for a long time, of which some remains are extant to this day<sup>1</sup>. There is now deposited in the British Museum a piece of writing of this kind, which was taken out of an Egyptian mummy; and a similar book was found in a mummy by M. Denon<sup>2</sup>.

§ 9. SKINS.—In some ages and places, men have written on the skins of different animals. Herodotus relates, that by a very antient custom, the Ionians called their books *dipteræ* or skins, because, at a time when the plant *Biblos* was scarce, they substituted for it the skins of sheep and goats. The historian adds, that many of the barbarians used skins for this purpose within his recollection<sup>3</sup>. Zonaras and Cedrenus also state that in the fire, which happened in Constantinople in the fifth century (in the reign of the emperor Basiliscus,) the flames consumed the intestines of a serpent, on which the *Iliad* and *Odyssey* of Homer were written in letters of gold<sup>4</sup>.

<sup>1</sup> Harmer's Observations on Scripture, vol. iii. p. 132. 4th edit.

<sup>2</sup> A fac-simile of this may be found in M. Denon's Travels.

<sup>3</sup> Herod. l. v. c. 58. tom. 2. p. 23. ed. Oxon. 1809.

<sup>4</sup> Zonaræ Annales, tom. 2. l. 14. p. 52, (Paris, 1687) Cedreni Chron. tom. 1. p. 351. (Paris, 1647.)



§ 10. PARCHMENT AND VELLUM.—Parchment is the skin of sheep and goats, prepared by such a process as renders it proper for writing upon ; vellum is a finer kind of parchment made of the skins of abortive or at least of sucking calves, and adapted to the same purpose.

The use of parchment is confessedly very antient : there is every reason to believe that the Jews employed this article for transcribing their law. Josephus states that Ptolemy Philadelphus was struck with admiration, when the *volume* or roll containing the law of God in golden letters was unfolded. The antiquity of parchment is further confirmed by Diodorus Siculus, who states that the antient Persians wrote their registers, or national annals, on skins : their neighbours the Parthians also (according to Pliny<sup>1</sup>) employed the same material in his time.

It is by no means certain, who was the first inventor of parchment. Pliny relates from Varro, that, a dispute having arisen between one of the Ptolemies, king of Egypt, and Eumenes king of Pergamus, concerning the erection of their great Libraries, Ptolemy prohibited the exportation of the papyrus or Egyptian paper ; in consequence of this Eumenes caused parchment to be prepared from skins, which was thenceforth called *Pergamenum* and *Charta Pergamena* from the city

<sup>1</sup> Nat. Hist. lib. 13. c. 11.

of Pergamus. Learned men have differed in opinion, concerning the Eumenes noticed by Pliny : it most probably was Eumenes, the son of Attalus I. who improved and rendered more common the use of parchment, but who certainly could not have been its inventor<sup>1</sup>. The durability of parchment has caused it to be used in every succeeding age for deeds and other important documents.

Sometimes the skins of other animals were employed for the formation of manuscripts. Thus, the library at Dresden contains a Mexican calendar traced on *human skin*; and that of Vienna presents another MS. from the same country, full of figures designed and coloured on the same material.

§ 11. LEATHER.—In the coffer of a synagogue of the Black Jews, in the interior of Malayala, Dr. Buchanan relates that there has been found an old copy of the law, written on a roll of leather : the skins are sewed together, and the roll is about fifteen feet in length. It is in some places worn out, and the holes have been patched with pieces of parchment.

Some of the Jews suppose that this roll came originally from Senna in Arabia; others have heard that it came from Cashmire. The Cabul

<sup>1</sup> Peignot, *Essai sur l'Histoire du Parchemin et Velin*, Paris, 1812.

Jews, who travel annually into the interior of China, say, that in some synagogues the law is still found, written on a roll of leather; not on vellum, but on a soft flexible leather, made of goat skins, and dyed red; which corresponds with the description of the roll above mentioned<sup>1</sup>.

Among the literary treasures that enriched the library of M. la Serna Santander, was a beautiful Hebrew Pentateuch, written on fifty-seven skins of oriental leather, sewed together with threads or strips of the same material: it formed a roll of one hundred and thirteen French feet in length. The characters are large, of a square form, and unaccompanied by vowel points. An engraving of the two first lines of this MS. is given in the first volume of M. Santander's Catalogue.

---

## SECTION II.—*Paper.*

---

§ 1. PAPYRUS.—The most antient of all the papers was made from the inner films of the *papyrus* or *biblos*, a species of rush growing on the banks of the Nile; whence it has been called *Egyptian Paper*<sup>2</sup>. The time of its discovery is

<sup>1</sup> Appendix to Buchanan's "Star in the East."

<sup>2</sup> It was formed into rolls, at the extremity of which was a ticket containing the title of the book: each roll was written on one side only, and, for the reader's accommodation, was divided into several compartments or pages,—as exhibited in the manuscripts obtained from the ruins of Herculaneum.

not known : according to Isidore, Memphis was the first city where it was made : according to Varro (as cited by Pliny) it must be dated from the founding of Alexandria in Egypt ; Pliny himself thinks it of much greater antiquity, and relates from Cassius Hemina (an antient annalist) that the books of Numa, who lived 300 years before Alexander, were discovered 535 years after his decease, in a perfect state of preservation<sup>1</sup>. Sometimes leaves of *parchment* were *intermixed* with those of *papyrus*, when the latter were too weak. M. Peignot mentions that in the library of St. Germain-des-Prez there formerly was a MS. of St. Augustine's works, written in this manner, and which was nearly 1100 years old<sup>2</sup>.

There are only a few fragments preserved of MSS. on Egyptian papyrus : one of the largest is that mentioned by Montfaucon, and formerly

<sup>1</sup> Plin. Nat. Hist. lib. xiii. c. 13. (c. 27. ed. Bipont.) Mr. Bruce has several very curious observations on the natural history of the papyrus, which will not admit of being detailed. See his Travels, vol. vii. p. 117, *et seq.* 8vo edit.

<sup>2</sup> Peignot, Dict. de Bibliologie, tom. ii. p. 24. The Library of St. Germain-des-Prez was unfortunately burnt in 1794 : but the MS. of St. Augustine, and several others of high antiquity, were rescued from the flames, and are now deposited in the Imperial Library. Fournier, Dict. de Bibliographie, p. v. See an interesting account of a MS. on Egyptian papyrus, at present in the British Museum, in Mr. Beloe's *Anecdotes of Literature*, vol. i. 54—57.

deposited in the Ambrosian Library at Milan, and which is now in the Imperial Library at Paris. It is a Latin translation, by Rufinus, of some books of Josephus's Jewish Antiquities: the characters are Lombardo-Roman, of the fifth century, and almost effaced.—Mabillon, and the authors of the *Nouveau Traité de Diplomatique*, mention a few other fragments of manuscripts on papyrus.

We learn from Pliny, that the Egyptians made their paper in the following manner.—They began with lopping off the two extremities of the papyrus, viz. the head and the root, as of no use to the manufacturer; the remaining stem they slit lengthwise into two equal parts; and from each of these they stripped the thin scaly pellicles, of which it consisted, with the point of a needle or knife. The innermost of these pellicles were considered as the best, and those nearest the rind as the worst: they were accordingly kept apart, and manufactured into different sorts of paper. As the pellicles were taken off, they were extended on a table; two or more of them were laid transversely over each other, so that the fibres formed right angles. In this state they were cemented together by the muddy water of the Nile, and subjected to the operation of a press, in order to produce adhesion. When the water and pressure proved ineffectual, a paste

made of the finest wheaten flour, mixed with a small proportion of vinegar, was used; the sheets were again pressed, and afterwards dried in the sun'. After this process, they were flattened and smoothed, by beating them with a mallet, when they became *paper*: which was sometimes polished by rubbing with a smooth hemisphere of stone, glass, &c.

Although paper was an important branch of commerce to the Egyptians, yet its manufacture was not materially improved, until the Romans became masters of Egypt: to their invention and industry the Egyptians were indebted for the polishing with ivory, and the operations of the hammer and press.

Pliny has enumerated several kinds of this paper<sup>2</sup>;

1. *Charta Hieratica*.—Sacred Paper: it was appropriated solely to religious books. Afterwards,

<sup>1</sup> Mr. Bruce denies this account of Pliny to be correct, and states that no such quality is to be found in the water of the Nile: on the contrary, he found it of all others the most improper, until it had settled, and was absolutely divested of all the earth which it had gathered in its turbid state. Mr. Bruce made several pieces of paper from the papyrus both in Abyssinia and in Egypt; and is of opinion that the saccharine matter, with which the whole juice of the plant is impregnated, causes the adhesion of the strips together, and that the use of the water of the Nile is simply to dissolve this sugar, and put it perfectly and equally in fusion. Travels, vol. vii. 125.

<sup>2</sup> Nat. Hist. lib. xiii. c. 12. (c. 23. ed. Bipont.)

from adulation of Augustus, the best sort was called *Charta Augusta*, and the second kind was termed *Charta Liviana*, in honour of his wife Livia.—Our Imperial and Royal papers probably correspond with these two sorts.

2. *Charta Amphitheatrica*, from the place where it was manufactured : this was a coarse kind of paper ; but being greatly improved in its texture by the processes introduced by Fannius, it was called, after his name,

3. *Charta Fanniana*.—The paper, however, which was not so curiously manufactured, retained its former name of *Charta Amphitheatrica*.

4. *Charta Saitica* was made from the coarser pieces of the papyrus, and derives its name from the town of Sais, where it was manufactured in great abundance.

5. *Charta Tæniotica*, thus called from the place where it was made : it was a still coarser kind than any of the preceding sorts, and sold only by weight.

6. *Charta Emporetica*, (or shop-paper) as its name imports, was unfit for writing, and used only for tying up parcels.

These different sorts of paper were of various sizes.—The best, which was prepared from the inmost parts or heart of the papyrus, was thirteen inches broad ;—the *C. Hieratica*, eleven ;—the *C. Fanniana*, eleven ;—the *C. Amphitheatrica*,

nine ;—the *C. Saitica* was still narrower, and would not bear the hammer ;—the *C. Emporetica* was not above six inches in breadth. The *C. Augusta* was held in great esteem for its whiteness and smoothness, but was so thin as scarcely to bear the pen ; consequently it sunk, and the letters appeared through, on the other side. To remedy this inconvenience, the Emperor Claudius caused paper to be made of a thicker texture, which was called *Charta Claudia*, in honour of the inventor. That emperor also caused a still larger sort of paper to be made, termed *Macroclum* : its sheets were from one foot to a foot and a half broad ; but, being found inconvenient in the use, it was soon discontinued.

The Claudian paper was held in the greatest request, the Augustan being reserved for the writing of imperial letters : the Livian paper kept its rank, possessing none of the properties of the first, but in every respect resembling the second. This sort of paper was very durable ; and Pliny states, that there was in his time abundance of volumes of Caius and Tiberius Gracchus, of Cicero, Augustus and Virgil, all written on it ; and to these may be added the books of Numa Pompilius, abovementioned (page 49).

As the date of the invention of this useful art of making paper is doubtful, so the time when it was lost, or superseded by one more



convenient, is equally uncertain. Eustathius, the Scholiast on Homer, says it was disused in his time, in 1170. Montfaucon has mentioned fragments, written on this paper in the *sixth* century: Mabillon endeavours to prove its existence in the *ninth* century, and even that there were some popish bulls written on it so late as the *eleventh* century. He gives, as instances, a part of St. Mark's Gospel preserved at Venice, as being upon papyrus, and the fragment of Josephus at Milan upon cotton paper; while Maffei proves this to be just the reverse, that of St. Mark being cotton, and the other he thinks indisputably to be Egyptian papyrus, so that Mabillon's authority, as to the papal bulls, may fairly be questioned. Mr. Bruce confirms the opinion of Maffei <sup>1</sup>.

§ 2. PAPER OF BARK (*Charta Corticea*).—Of the origin of this paper we know nothing: Montfaucon<sup>2</sup> thinks it the same as the *xylochartion* of the Greeks. Though some authors have confounded this sort of paper with that made from the papyrus, its name evidently indicates it to be made from the bark of trees. The Scholiast on the Basilics<sup>3</sup> expressly affirms it, and adds

<sup>1</sup> Travels, vol. vii. 128.

<sup>2</sup> Montfaucon, Palæograph. l. i. c. 2.

<sup>3</sup> Lib. 24. cited by Du Cange, Gloss. Med. et Inf. Græc. tom. i. p. 1026; 1027.

that it was used for the Imperial Protocols, in order to render the forging of false diplomas more difficult.

Paper made of bark is thicker than that of papyrus, and not only breaks easily, but also separates into lamina; so that, on lifting up the surface, the letters come off, and the paper remains blank: of this, an instance occurred in a MS. on paper of bark, which Montfaucon saw in the library of St. Germain des Prés. He observes, however, that it is very difficult to distinguish the latter from paper made with the papyrus.

§ 3. CHINESE PAPERS.—The Chinese make their paper from the bark of the bamboo and other trees': it is so thin and transparent that it will only admit of writing upon one side. Frequently, however, they double their sheets, and cement them together with a fine glue, which is scarcely discernible; the paper being so smooth and even, and the glue so thin and clear, that it appears like a single leaf. The invention of paper in China is said to have been about fifty years after the birth of Christ; though some writers have contended that it is of much earlier antiquity among that people.

<sup>1</sup> Duhalde, (tom. ii. p. 239, vol. i. p. 366, of English fol. edit.) has described at great length the processes pursued by the Chinese. See also Barrow's Travels in China, 4to. p. 310.

Each province in China has its own paper: thus, in the province of Se-tchuen it is made of hemp;—in the province of Fo-kien, it is prepared from soft bamboo;—in the northern provinces, the bark of the mulberry-tree is employed;—in the province of Tche-kiang, wheat or rice-straw is manufactured into paper;—in the province of Kiang-nan, the Chinese make a kind of parchment from the cocoons of silk-worms, which they call *Lo ouen tchi*: it is fine, smooth, and fit for inscriptions;—lastly, in the province of Hou-quang, the tree Tchu or Ko-tchu furnishes the principal material for paper.—The Chinese also *re-manufacture* old paper, in order to supply the extraordinary demands for this article.

The finest silk-paper is that manufactured at Samarkand, the metropolis of Great Tartary: it is very highly esteemed in the East, and is used by the Chinese for printing, as well as the other sorts of paper mentioned above. It is probable that the discovery of silk-paper was communicated to the neighbouring nations,—first to the Indians, and afterwards to the Persians: from them it passed in the seventh century to their Saracen Conquerors, who transmitted it to the Arabs, next to the Greeks', and

<sup>1</sup> Lambinet, *Recherches sur l'Imprimerie*, p. 29.—Peignot, *Dict. de Bibliologie*, tom. ii. p. 28.—The Harleian Library in

these to the Latins, at the time of the Crusades.

§ 4. JAPANESE PAPER is made from the bark of the *Morus papyrifera sativa*, or true paper-tree, by the Japanese called *Kaadsu*<sup>1</sup>: it undergoes a very long preparation, in order to reduce it into a paste, proper for making paper. With this paste is mixed a very glutinous extract from rice and the root *oreni*, which renders the paper extremely solid and beautifully white. There is also a false paper-tree, which the Japanese term *Kads Kadsira*<sup>2</sup>. It affords only a coarse paper, fit for packing and for similar purposes; and is made in the same manner as the preceding sort.

The Japanese paper is so prodigiously strong, that the materials from which it is manufactured might be made into *ropes*. Kaempfer adds, that

the British Museum contains a very valuable Greek MS. of the *Geoponics*, with scholia hitherto inedited: it is on *silken leaves*, and was written towards the close of the twelfth century. Cat. Harl. MSS. vol. i. (preface) p. 26, and vol. ii. p. 272. No. 1868.

<sup>1</sup>The plant is thus designated by Kaempfer.—*Papyrus fructu mori celsa, sive morus sativa, foliis urticæ mortuæ, cortice papyrifera*. Amœn. Exoticæ. p. 471.

<sup>2</sup>The *Papyrus procumbens, lactescens, folio longo lanceolato, cortice chartaceo* of Kaempfer, p. 474. Kaempfer has given plates of these plants, and described at considerable length the Japanese processes in manufacturing their papers, pp. 466, *et* seq.

at Syriga (the capital of the province of that name) there is a kind of paper sold, which is fit for bed-hangings and wearing apparel; it is said to bear so great a resemblance to silk or woollen stuff, that it is often taken for those articles.

§ 5. **BOOTAN PAPER** is prepared, by a simple and unexpensive process, from the bark of a tree, there called *Deah*. The bark is divided into small shreds, and steeped and boiled in a ley of wood-ashes; it is then drained, and reduced (by beating on a stone with a wooden mallet) to an impalpable pulp; which is thrown into a reservoir of water and well stirred about, in order to cleanse it from the coarse and dirty particles that float upon the water. It also undergoes a further depuration in another large reservoir of clean water. When the preparation is complete, the parts are finely broken, and that which sinks in the water appears mucilaginous to the touch. This paste is then formed into sheets, upon small reeds set in frames, in the following manner:—The labourer dips the frame in the water, and raises up a quantity of the pulp; which, by moving the frame in the water, he spreads equally over the surface of the reeds: he then raises the frame perpendicularly, the water drains off, and the frame is hung up till the sheet is nearly dry;—it is then taken off, and suspended upon lines.

This process corresponds, in a great degree, with that adopted by the Japanese. Colonel Turner states, that the paper thus prepared is of a much stronger texture than that of any country with which he is acquainted; as it is capable of being *woven* (when gilt by way of ornament) into the texture of silk and satin, to which use Colonel Turner has seen it frequently applied in the manufactures of China<sup>1</sup>.

From the bark of a tree by them called *pliok-kloi*, the Siamese manufacture two kinds of paper, one white and the other black: both of which are coarse and ill made<sup>2</sup>.

§ 6. MADAGASCAR PAPER.—In the island of Madagascar, paper is made from the bark of the tree *Avo*, in a manner not unlike that adopted in Bootan. The bark is boiled for two days in a good ley, made of the ashes of the same tree, till it becomes soft and supple: next it is washed in clean water, beaten to a proper consistency, and poured afterwards on mats made of exceedingly fine reeds, twisted and regularly joined together, in order to be drained and become paper. It is then placed on a leaf of *Balisier*, oiled with *menachil*, to dry in the sun: each dried leaf or sheet is afterwards dipped in a

<sup>1</sup> Turner's Account of an Embassy to the Court of Teshoo Lama, in Tibet, 4to. p. 101.

<sup>2</sup> Peignot, Dict. de Bibliol. tom. ii. p. 16.

thick decoction of rice to prevent the paper from sinking, and is again dried. In this manner the paper becomes smooth, even, and fit for use<sup>1</sup>.

§ 7. ASBESTOS PAPER.—The mineral production known by the name of Asbestos<sup>2</sup>, possesses the remarkable quality of resisting the action of fire, without sustaining any material diminution of its weight. Its flexible fibres were, by the ancients, manufactured into linen cloth; and the ingenuity of the moderns has formed them into paper, on which books have been *printed*<sup>3</sup>. The process of fabricating this paper has been described by Mr. Edward Lloyd, in the Philosophical Transactions of the Royal Society<sup>4</sup>. A certain quantity of the asbestos was pounded in a stone mortar, till it was reduced to a downy substance, like cotton: all the earthy or stony particles, remaining in the asbestos, were separated by means of a fine sieve; the asbestos was then taken to a mill, and made into sheets of paper by the ordinary process. This

<sup>1</sup> Flacourt, Hist. de Madagascar, p. 196.

<sup>2</sup> *Asbestos Amiantus*, Flexible Asbestos or Mountain-flax of mineralogists.

<sup>3</sup> Dr. Burman, Professor at Brunswick, published a treatise on this fossil; of which *four* copies were taken off on Asbestos paper. Peignot, Essai sur l'Histoire du Parchemin, p. 2, *note*.

<sup>4</sup> Vol. xiv. pp. 823, 824.

sort of paper, however, is very brittle and coarse.

§ 8. COTTON PAPER.—According to Montfaucon, *Cotton Paper* (*Charta Bombycina*) was discovered towards the end of the ninth or early in the tenth century<sup>1</sup>. Casiri states it to have been first manufactured in Bucharía; and that the Arabs ascribe its invention to Joseph Amra. He adds that they substituted cotton for silk in the fabrication of paper, the use of which they had learned in Persia.

The Arabs established their new manufacture at Ceuta in Africa, and soon after at Xativa, Valencia, and Toledo, in Spain. Bucharía was conquered by them about the year 704: but the art of making cotton paper was not introduced into Europe till the eleventh century; and before the twelfth century we have authentic evidence of its being used in the Eastern Empire, and also in Sicily. Montfaucon cites (from a Sicilian historian) a diploma of king Roger, written in the year of the world 6653 [i. e. A.D. 1145]; in which that sovereign says that he had renewed on parchment a charter which had been written on *cotton paper* in the year 1100, and another which was dated in 1112. Montfaucon adds that about the same time, the empress

<sup>1</sup> Palæogr. Gr. lib. i, c. 2. Casiri, Bibliotheca Arabico-Hispana, tom. ii. p. 9.



Irene, in the statutes for some religious houses at Constantinople, says that she had left three copies of the same statutes in parchment, and one on paper of cotton. From that period this paper was still more in use through the Eastern empire; and innumerable Greek manuscripts are found written on it in all the great national libraries.

The discovery of cotton paper was fortunately made at a time when parchment was so exceedingly scarce, that the writings of many valuable authors were *erased*, for the sake of the parchment; on which homilies and other works of devotion were written<sup>1</sup>!!! The invention of this paper is supposed to have destroyed the manufacture of the Egyptian paper (*papyrus*), for which it is every way a preferable substitute, being both more proper for writing on, as well as more durable.

The wretched quality of this paper, subject to moisture, worms, and other changes, caused the Emperor Frederic II. to issue a decree in 1221, enacting that all public instruments on cotton paper should thenceforth be null and void, and allowing the term of two years, within which ancient deeds should be transcribed on parchment.

<sup>1</sup> The MSS. written on parchment thus erased, are called *codices rescripti*:—some further account of them will be found *infra*, chap. ii. sect. ii. § 8,

Though the use of cotton paper has become *general* only since the thirteenth century, learned men have thought that we are indebted for it to the Chinese, from whom it passed successively to the Indians, Persians, and Arabs; and by the latter was communicated to the Western people. Its use in Greece has already been noticed; from that country it passed into Italy, and was by the Venetians communicated to the Germans in the ninth century, under the name of *Greek Parchment*. In Spain, the manufacture of this article did not commence till after the expulsion of the Moors from that country.

Cotton Paper has been called by various names;—the Greeks termed it *Βομβυκίνη*, from *Βομβύξ*, (the Greek name of the cotton shrub);—the Latins, *Charta Bombycina* or *Bombica*;—some writers of the middle age, *Charta gossypina* or *arylina*;—the Spaniards, *Pergamino di panno*. It has also been named *Charta colonia*, and *Charta Damascena*, the paper manufactured at Damascus being of a superior quality; and, lastly, *Charta Serica*, from the circumstance of cotton being imported from the country of the Seres (China)<sup>1</sup>. The manufacture of cotton paper is said to be still carried on, to a considerable extent, in the Levant.

§ 9. PAPER FROM LINEN BAGS.—This sort of

<sup>1</sup> Peignot; *Essais sur Parchemin*, p. 15.

paper is fabricated and used throughout Europe, and in every part of the world, whither Europeans have penetrated: it is well known to be made from linen rags; which are reduced by various processes into a paste, and formed into sheets of different dimensions: these are sized, dried, pressed, and formed into quires and reams. It is certain that paper from linen rags is of modern invention: for the *Libri lintei* mentioned by Livy and Pliny, were (as we have already seen<sup>1</sup>) nothing but pieces of linen, prepared to admit writing, in the same manner as painters prepare or prime it for a picture.

The period, when this important discovery was made, has not yet been ascertained. Polydore Virgil<sup>2</sup> confesses his ignorance of these facts: Scaliger, without any kind of proof, attributes the honour of this invention to the Germans; M. Wehrs<sup>3</sup> fixes the time of its discovery to the year 1308; and M. Breitkopf<sup>4</sup> ascribes it to them, in the same year, and states that they first made it through the medium of the Italian architects and Italian paper-makers; who bound themselves not to disclose the mys-

<sup>1</sup> Vide *supra*, pp. 44, 45.

<sup>2</sup> De Inventoribus Rerum, lib. ii. c. 8.

<sup>3</sup> Treatise on Paper, noticed in the *Analytical Review*, vol. ii. p. 99.

<sup>4</sup> Essay on the Origin of Cards and Linen Paper, reviewed in the same journal, vol. ii. p. 581—584.

tery of the art to any person on this side the Alps. Fischer<sup>1</sup> cites an extract from an account dated 1301, written on paper from rags; and exhibiting for a water-mark a circle surmounted by a branch, at the end of which is a star. This paper is thick and well grained; and its water-lines and water-marks may readily be distinguished. Lambinet quotes Peter the Venerable, abbot of Cluni, who flourished about the year 1120, as declaring that paper from linen rags was in use in his time<sup>2</sup>. Maffei and Tiraboschi, however, give the glory of first making linen paper to the Italians;—other writers, to some Greek refugees at Basil, to whom the manner of making cotton paper in their own country had suggested the idea. Duhalde thinks that the Europeans derived this invention from the Chinese, although no intercourse subsisted between them till many centuries afterwards. Prideaux thinks that linen paper was brought into Europe from the East, by the Saracens of Spain. Mabillon believes its invention to have been in the twelfth century; but Montfaucon, after the most diligent scrutiny, both in France and Italy, could find no book on this paper before the death

<sup>1</sup> Essay on Paper Marks, quoted by M. Delandine, *Manuscrits de la Bibliotheque du Lyon*, tom. i. p. 43.

<sup>2</sup> *Recherches sur l'Imprimerie*, p. 30.

of Saint Louis (1270)<sup>1</sup>. Since the fourteenth century, the use of paper, manufactured from linen rags, has become general.

§ 10. PAPER FROM DIFFERENT SUBSTANCES.—Paper being an article of extensive usefulness, various experiments have been made by ingenious men, to re-fabricate it from old papers, and also to manufacture it from vegetable substances. For the former, we are indebted to M.M. De Yeux, Pelletier, Molard, and other eminent chemists: a patent was obtained for a similar purpose in this country, but the attempt failed, and the manufactory has been discontinued;—re-fabricated paper may easily be known by its great brittleness, breaking frequently when attempted to be folded or rolled up. This circumstance probably caused the failure of the concern.

Many vegetables have been discovered, which may be advantageously substituted for rags; and many schemes were proposed, but none were carried into effect, previously to the year 1751, when M. Guettard in France, and in 1765 Dr. Schaeffer in Germany, published their experi-

<sup>1</sup> De Vaines, Dict. de Diplomatique, tom. ii. 171. The learned Benedictine mentions a still earlier specimen of paper from linen rags: it is a document, with seals, dated 1239, signed by Adolph, Count of Schaumburg, *ibid.* 172.

ments ; and communicated new specimens of paper, made from the bark, leaves, wood, straw, &c. of different plants, shrubs, and trees. In 1786, M. de Villette published a volume of his works, in 16mo, on paper made from the bark of the lime-tree, at the end of which are twenty specimens of papers, fabricated from as many different vegetables. Some attempts were made, a few years since, to manufacture paper from straw<sup>1</sup>, which however did not entirely succeed. Paper has also been manufactured from rice by the Chinese : it is semi-transparent, of a firm texture, and feels somewhat like the article made from the papyrus. These specimens were of green, pink, and straw colours, of a most vivid hue ; and are said to be stronger, when wetted.

§ 11. COLOURED PAPER.—The most natural colour of the materials employed for writing, both among the antients and moderns, has uniformly been white, while that of the letters or characters has been black ;—the contrast between these two colours rendering the writing more prominent, and consequently more easy to be read. There have however been a few ex-

<sup>1</sup> Some copies of Mr. Accum's excellent "System of Chemistry" (1st edition) were printed on straw paper. The 19th vol. of the "Transactions of the Society of Arts" exhibits a specimen of paper made from the paut plant, a native of Indostan.

ceptions, even in the remotest times; and these two colours have been varied, as luxury, custom, or the taste of the scribe have required. Herodotus and Diodorus Siculus mention sheep, calf, and other skins which were tinged with purple and yellow, and on which the letters were written in gold and silver with reeds. The Romans had their wooden or ivory table-books, and also their tesseræ, covered with green wax: their capital letters, and the titles of their books were likewise executed with vermillion as well as among the Greeks.

The practice of writing with coloured ink on coloured vellum also prevailed in the East; but the *red* writing was most celebrated in Greece, and under the Greek emperors became a prerogative of the Royal Family. The emperor Leo I. ordained, by an imperial rescript issued in the year 470, that no imperial decree should be considered authentic, unless it were signed by the emperor's hand with purple ink. This regulation continued in force, until the end of the empire; but in the 12th century, the privilege of using purple ink was granted to the great officers of the empire<sup>1</sup>.

<sup>1</sup> De Vaines, Dict. de Diplomatique, tom. i. 512. The mark of the Greek emperors' signatures was a cross, made with this sacred ink, which was composed of the blood of the *Murex* or purple-fish so amply described by Pliny. (Nat. Hist. lib. ix.

In the Augustan age it became the fashion to ornament manuscripts with vermillion; and these decorations afforded employment to a distinct class of artists, who were respectively called *rubricatores*, *illuminatores*, *miniatores*, and *miniculatores*: at first they decorated the initial letters of periods and paragraphs with red strokes, and afterwards the letters themselves were wholly red<sup>1</sup>.

St. Jerome, who flourished in the fourth century, states that, in his time, there were books written on parchment of a purple colour, in letters of gold and silver, the covers of which

c. 60.) This shellfish was roasted; and with its pulverized shells the ink was made.

<sup>1</sup> Pliny relates, (Nat. Hist. lib. xxxv. c. 2.) that Varro wrote the lives of seven hundred illustrious Romans, which he enriched with their portraits: and the celebrated Pomponius Atticus, the friend of Cicero, was the author of a work on the actions of the great men among the Romans, which he ornamented with their portraits. Nepos in Attico, c. 18. The practice of illuminating MSS. continued till the commencement of the 17th century: in the first age of printing, many books have the capitals, and also the first letters of periods, formed by the hand, and painted red or blue, but chiefly red. Hence originated the custom of printing the title-pages of books in black and red, which subsisted in France till the close of the 18th century, and which has been adopted in some late reprints of valuable old works, and in a few modern books. It may not be irrelevant to notice further, that the word *rubric* (which occurs in books of Civil Law and in Liturgies,) originated from this custom.



were splendidly decorated with gems. Ducange has cited similar instances from early ecclesiastical writers<sup>1</sup>.

Various public libraries, both in our own country and on the continent, contain MSS. chiefly of the Scriptures, on coloured parchment, and written in gold and silver characters: a few of these shall be noticed.

The MS. of the four Gospels in the Cotton Library, entitled *Harmonia Evangelica*, has the two first leaves of St. Matthew, of a purple colour; and the two or three first pages of each Gospel are in *gold* capital letters.—The Imperial Library at Vienna possesses a precious MS. of the book of Genesis, on *purple* vellum, written on letters of gold and silver: it consists of twenty-six leaves, and is generally allowed to be at least fourteen hundred years old: there is also in the same library a manuscript fragment of the Gospels of St. Mark and St. Luke, in *gold and silver* letters.—The *Codex Aureus*, or *Golden Book* of the Royal Library, at Stockholm, contains the Gospels: the leaves are purple; the letters, partly golden, and partly white, with *black* capital letters.—The Electoral Library, at Munich, has a *Codex quatuor Evangeliorum*, of the 9th century, written on *violet-coloured* paper, with golden letters, and towards the end, with silver

<sup>1</sup> Ducange, Gloss. Med. et Inf. Lat. tom. iv. p. 654. col. 2.

letters.—The *Codex Argenteus* of Ulphilas (preserved in the Library at Upsal,) contains the Four Gospels, written in gold and silver letters on purple vellum. There are, in all, 187 leaves; but this precious relic of antiquity is imperfect at the beginning and end.—The Electoral Library at Dresden possesses a *Turkish Chronicle*, written on paper of different colours; and Wetstein states that he had seen two Psalters, the one in Greek, then preserved in the Library of Zurich, and the other in Latin, in the Monastery of St. Germain at Paris; both of which were written on purple or violet-coloured parchment<sup>1</sup>.

Although white paper has hitherto been chiefly employed for printing, both on account of its superior cheapness, as well as for the greater effect which it gives to the letter-press; there are nevertheless extant some works, printed on *coloured* paper, which it may not be altogether irrelevant shortly to notice. The latter however can only be regarded as articles of curiosity, and must always be rare; because a few copies only have been printed, and the expense of their impression is also much greater than that incident to printing on white paper. M. Peignot has published a very curious Bibliography of

<sup>1</sup> Nov. Test. Wetstenii, tom. i. Prolegom. pp. 1, 2.

the principal works, known to be in existence, on coloured paper<sup>1</sup>; and from this the inquisitive reader will find some particulars in the Appendix (No. II.) to this volume.

---

## CHAPTER II.

*On Manuscripts in general, including the Origin of Writing.*

---

### SECTION I.

*The Origin of Writing.*

It is scarcely possible to assign the precise period when mankind first began to give existence to their thoughts, and to transmit their ideas to posterity, by writing: and it is equally difficult to ascertain what was the form of the first characters. Two modes of writing are generally allowed to have prevailed from a very remote age, 1. The *writing or representing of thoughts* by figures, suitable to the ideas intended to be conveyed; and 2. The *writing of sounds*, which is supposed to have succeeded the former; and

<sup>1</sup> *Repertoire des Bibliographies Spéciales*, p. 153, *et seq.* We are also partly indebted to M. Peignot, for the above account of MSS. on coloured vellum, &c.

which by means of certain characters, significant of the sound of language, enables us to transfer our ideas from the eye to the ear, and *vice versa*.

From the general prevalence of hieroglyphic or picture-writing, not only in antient times, but also among the inhabitants of America, China, and the Friendly Islands, when they were respectively first discovered, it has been inferred by most of the literati, who have investigated the origin of letters, that hieroglyphic writing is the most antient; and that the writing of sounds has flowed from the latter. Much of the difficulty attending this question has arisen from the supposed necessary connexion between these two modes of representing ideas;—a connexion, however, of which the author of these hints does not perceive the strict necessity: indeed (as he hopes will be satisfactorily evinced) it is equally probable that, when mankind diverged to a remote distance from the spot where they were settled after the Flood, they did in the lapse of time lose the use and knowledge of letters, which had been transmitted to them by their ancestors.

Among the different alphabetic writings, the Chaldean, Egyptian, and Samaritan or Phenician, are the only ones that dispute the honour

of antiquity ; but which of these was the primordial language, is a point that has greatly exercised the ingenuity of learned men. Buxtorf, Conringius, Spanheim, Meier, Marinus, and Bourguet, consider the Chaldean to be the parent language, whence all the rest have proceeded. Cicero, Jamblichus, Tertullian, and Plutarch ascribe the honour of inventing letters to the celebrated Thoth, the son and secretary of Misraim : and their opinion is espoused by Kircher, who has been strenuously opposed by Renaudot. By Pliny and Diodorus Siculus, the Phenicians are regarded as the authors of writing; and with them agree Genebrard, Bellarmin, Huet, Montfaucon, Calmet, Renaudot, Joseph Scaliger, Grotius, Casaubon, Bishop Walton, Bochart, Vossius, Capellus, Father Simon, the late Mr. Astle, Mr. J. M. Good, and many others. By Phenicia, are understood not only the towns on the seacoast of Palestine, but also Judea and the country inhabited by the Canaanites and Israelites : by *Phenician writing* is intended the Samaritan or antient Hebrew, differing from the square or Chaldean Hebrew, which is comparatively of modern date ; and which, according to the opinions of St. Jerome, St. Irenæus, and Clement of Alexandria, has been adopted by the Jews since their return from the Babylonish

Captivity<sup>1</sup>. An additional proof in favour of the antiquity of the Phenician letters is, the very great resemblance of the Samaritan characters to those of the Greeks; whose language is confessedly the most antient in the world, having subsisted upwards of three thousand five hundred years, while few other languages have continued living and intelligible more than five hundred years. The most generally received opinion is, that Cadmus the Phenician, who settled in Bœotia B. C. 1500, first communicated letters to the Greeks: and this sentiment is supported on the authorities of Herodotus, Diogenes Laertius, Pliny, Plutarch, and others among the antients, and on those of Scaliger, Salmasius, Vossius, Bochart, and other moderns.

The Greek characters originally bore a perfect resemblance to those of the Phenicians; but, although in the course of time they varied from their primitive form, yet they still present numerous similar features, which indicate their origin; and the oldest Greek monuments, when compared with the most antient Samaritan coins and medals, present characters exactly similar. The most antient writing of Europe therefore proceeded from the Samaritan, and not from the Chaldee, to which it has not a single trait

<sup>1</sup> De Vaines, *Dict. de Diplomatique*, tom. i. pp. 416, 417.

of conformity, nor from the Egyptian with which it has no connexion whatever<sup>1</sup>.

The Pelasgi were the first people of Greece, who either by means of navigation or by the colonies which they planted, communicated their method of writing to the Etruscans: and from the light which has been thrown on Etruscan literature, we learn that of the eighteen letters, which compose the alphabet of the latter people, eight are precisely similar to the same number of Samaritan characters, and six others exhibit some traits of resemblance to as many Samaritan letters. Ten of the Etruscan letters are evidently the same as those now in use; and the remaining eight strongly approach them. Consequently our letters have been transmitted to us, through the intervention of the Greeks and Latins, from the Samaritans<sup>2</sup>.

The antiquity of the Phenician characters being thus demonstrated, the question now presents itself:—From whom did the Phenicians themselves receive them?—Were these letters of human invention? Or, was the knowledge of letters immediately communicated to man by the Supreme Being? Almost every writer, Mr. Astle particularly, has advocated the former

<sup>1</sup> Renaudot, *Mem. de l'Academ. des Inscriptions*, tom. ii. p. 249. De Vaines, tom. i. p. 418. <sup>2</sup> De Vaines, tom. i. p. 418.

opinion, and has urged it with much ingenuity ; but when the subsequent hints are attentively considered, the author conceives that the latter sentiment will be found most consistent with reason and with probability<sup>1</sup>.

Mr. Astle, (who has investigated this topic with minute attention,) and the other advocates for the *human* invention of letters, suppose men to have been placed in a state of absolute barbarism and ignorance, and left to work out every thing for themselves as necessity and experiment should lead them. But, when were mankind in this state of barbarism? We know from the inspired volume, that the Creator, on beholding the various works which he had commanded into being, pronounced them *very good* ; and that the first man gave *names* to the different animals which presented themselves before him, which he surely could not have done, had he not been taught a language of some kind or other by his Maker. And, notwithstanding his faculties would be greatly weakened by the Fall, yet he may reasonably be presumed to have continued in as good a capacity for making any kind of improvement, as any of his posterity have been in the

<sup>1</sup> For the remarks on the Divine Origin of Letters, the author is principally indebted to the very able critique on the first edition of Mr. Astle's work on writing, in the *Monthly Review* (Old Series,) vol. lxxi. p. 273, *et seq.*



highest state of civilization. One cannot but think that he brought out of Paradise a language so far perfect at least, as to answer all the occasions which man in that infant state of the world could have for it: and with regard to any improvements of which it was capable, what should render him and his immediate descendants less likely to make them than any nation of men who have lived since the Flood?

Further, the longevity of the Antediluvians was favourable to their improvement in any arts, which their ingenuity had invented: accordingly we learn from GEN. IV. 21, 22, that in the seventh generation they had made themselves acquainted with music, and the management of metals; and were, in the time of Noah, so far skilled in the science of practical navigation, as to be able to build an ark. If therefore it was *within the reach of human capacity* to work out the invention of *alphabetical writing*, the Antediluvians were as likely to make the discovery as any of their post-diluvian posterity.

From these considerations then it is highly probable that the use of letters was known before the Flood<sup>1</sup>: Josephus, indeed, has expressly as-

<sup>1</sup> Bishop Cumberland, in his remarks on Sanchoniatho's Phenician History, supports the opinion that letters were known before the Flood, at great length and by various learned arguments, which will not admit of abridgment.

serted that remains of antediluvian writing were to be seen in his own æra, on the pillars ascribed to the descendants of Seth, and consequently also the workmanship of Antediluvian ages. This assertion, however, is generally considered as a fable'.

Let us now consider the circumstances in which we find mankind after they had left the Ark. Moses informs us, that “the whole earth was of one language and one speech;” a manner of speaking which he would not have used before men had multiplied to a very considerable number. And *they*, i. e. the whole race of mankind, came to the land of Shinar, and from thence were scattered “abroad upon the face of all the earth.” (Gen. xi. v. 1.—91.) That we may be the better satisfied of this fact, the account is repeated, with the addition of this express circumstance, that it was the language of *all* the earth, which was then confounded. From this account of Moses it is evident that all mankind kept together *till* the confusion at Babel; when they separated, or “from thence did the Lord scatter them abroad upon the face of *all* the earth;”—the sons of Japhet, north-westwardly, through Mesopotamia and Syria, to people Europe and its adjacent islands; the sons of Shem, to countries on the East;—while Ham, with his

<sup>1</sup> *Vide supra*, p. 31.

descendants, peopled the neighbouring countries, together with Palestine, Egypt, and the rest of Africa.

Now, in the course of such a dispersion as this, a state of barbarism may be met with : all the arts and accomplishments of civilization would be neglected, and soon lost among men whose time and labour were wholly occupied with providing the immediate necessities of life ; and were we to suppose a people in comfortable circumstances to be acquainted with letters, and to be reduced to a state of difficulty and necessity like that just mentioned,—their letters would soon be forgotten, and their language degenerate into what may properly be called a jargon. This was the case of the emigrants from Shinar, and would be most remarkably so with those who should be removed to the most distant settlements : accordingly, those who by repeated removals wandered to Europe by one way, and to India by another, lost the use and knowledge of letters entirely. Those who continued in or near Shinar, free from the solitudes and distractions attending a removal, probably retained the knowledge and use of them in their perfection ; while such as, though obliged to move, did not go so far, lost their knowledge of letters in part only ;—still retaining enough of them to be a foundation, both of reviving

them among themselves, and teaching them to others.

As the removal to Canaan was not a great one, the people who went thither would probably remember enough of letters, to be able to revive them soon after they had made themselves easy in their settlements; and, being by their situation led to the practice of navigation and commerce, they would carry the knowledge of letters to those nations who had lost them, and thus be accounted their inventors. Agreeably to which Quintus Curtius, Lucan, Hesychius, and Porphyry ascribe the invention of letters to the Phenicians.

The progenitors of Abraham were among those who staid in or near the land of Shinar, and would probably retain much of the language spoken before the dispersion: and, as they did not leave Ur, their settlement in that country, until Abraham was seventy-five years old, and then removed not far, they would not be likely to lose or change their language, or forget the use of letters, on the supposition that they had been acquainted with them. Further, their letters would probably continue the same, which had been in use among them, and would not require the alterations that were found necessary, on the experience and use of the letters taught

by Palamedes, and by others who learned them from the Phenicians.

Of all the antient languages, the Hebrew evidently retains its primitive simplicity : and hence many learned men have contended that it was the original language spoken before the Confusion. From the Mosaic account of that event, it is plain that the language of the whole earth was confounded, and consequently that of the Hebrews as well as others ; although the number of words, similar both in sound and idea to those of the Hebrew, which are to be found in other languages, afford a strong presumption in favour of the Hebrew being the primæval language. It is not however unreasonable to suppose their method of writing (the old Samaritan) to be the same as that which received its improvement and perfection by a long use of the Antediluvian Patriarchs ; if it was not a knowledge imparted to man by the Father of Lights, and, as such, furnished at the dispensation of it with all the perfection necessary for the purposes to be served by it. The latter part of this conjecture appears to be the most reasonable : for the means of communicating all the thoughts, reasonings, and speculations of one man to another, and of one age and country to another, by the different combinations of twenty-

two different characters, is a discovery which seems to be much too excellent and sublime, to have been made by unassisted human reason.

The result, then, of the preceding observations may thus be briefly stated. Tradition speaks most strongly for the use of letters first known and practised in those parts, from which the dispersion of mankind was made. Hence it is reasonable to presume,

1. That letters were known before the Dispersion.

2. That (as already intimated<sup>1</sup>) they were known even before the Deluge.

3. That the knowledge of language and of letters was communicated by the Almighty Creator to man.

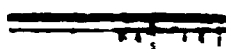
To these observations it may be added,

4. That, as there is no evidence whatever of any writing being in existence before the giving of the law; and as then God is said to have written the decalogue with his *own finger* (Exod. xxxi. 18.); and further, as after this time *writing* is always mentioned in the sacred volume (unquestionably the most antient in the world);—it may with still more certainty be concluded that the Father of Lights himself first taught the use of alphabetical characters to man<sup>2</sup>. And

<sup>1</sup> *Supra*, pp. 78, 79.

<sup>2</sup> This last point is well argued by Dr. A. Clarke, *ib. an.*

5. That the Samaritan or old Hebrew was the original alphabet; which being communicated to the neighbouring nations, particularly the Phenicians, has from them been denominated the Phenician alphabet; and that this, being first carried into Greece<sup>1</sup>, is the parent of the letters now generally used.



## SECTION II.

### *Hieroglyphics—Different Kinds of Writing—Manuscripts.*

LANGUAGE being of divine original, and communicated to Adam before the Fall,—it seems not unreasonable to suppose that he was taught to compound sounds so as to form it, by a perfect

Essay on the Origin of Language, in the “Bibliographical Miscellany,” vol. ii. pp. 1—6.

<sup>1</sup> Mr. Alwood has, in his *Literary Antiquities of Greece*, announced an hypothesis, that the language of the Amorites, or rather of the Cuthites, who are supposed to be descended from them, was the parent of the Greek language, having undergone numerous migrations and changes. In a “Memoir on the Primæval Language of Mankind,” (*Transactions of the Royal Irish Academy*, vol. x.) the late Mr. Kirwan endeavours to prove Greek to be the primæval language. Independently, however, of the generally received opinion, the similarity of the antient Greek characters to those of the Phenicians is an additional confirmation of the arguments above maintained.

and philosophical theory: and it may be difficult to imagine a more rational and easy one than the different variations and modifications of a small number of simple sounds, most naturally adapted to the organs of speech. The making of specific marks for these to assist his memory, or to instruct his descendants in them afterwards, would soon produce the art of writing, if that and speech were not taught him together. But the compounding of simple sounds in order to make words, and the joining together of marks for those sounds, are two acts so nearly related, that, when God brought to Adam the creatures to be named, it seems reasonable to think (even if we had not the subsequent testimony of Moses to the divine original of alphabetic writing) that the first parent of mankind was taught the one to assist his memory in the other.

§ 1. ORIGIN OF HIEROGLYPHICS.—If then (as appears highly probable) the marks for elementary sounds were originally expressive also of significant words, the people who lived at or immediately after the confusion of tongues, finding that these marks no longer expressed such words, might substitute *pictures* to represent their objects;—judging the latter to be more expressive than arbitrary marks, which no longer retained their pristine signification. Hence would soon arise the *hieroglyphic* and *symbolic* methods of



expressing ideas; while those whose language had undergone the least alteration, might more readily be able to order the elementary marks, and discover what variations were necessary, so as to make them still as useful as they were before; and might in time teach their neighbours to do the same. For, notwithstanding the confusion of tongues, when the method of writing was found out for one language, the application of it to another would soon be apparent, especially where the tongues continued to preserve a great affinity, as is supposed to have been the case with the Syrians, Phenicians, Egyptians, and other neighbouring people. The intercourse, too, of intelligent men of different nations with these, would spread it to others where the affinity of language was less: and they would, doubtless, add other marks for sounds peculiar to themselves, and alter or omit those used by others, just as they found it most convenient. Hence it seems that all the diversity in languages seen at this day, may readily be accounted for.

§ 2. EGYPTIAN HIEROGLYPHICS. — Many attempts have been made to explain the hieroglyphic writing of the Egyptians, from the few specimens, and the imperfect accounts that remain from antiquity. The opinion most generally embraced by antient and modern writers, concerning the origin and use of hieroglyphics,

is:—that they were invented by the Egyptian priests, in order to conceal the mysteries of religion and philosophy from the knowledge of the vulgar, which the initiated only could understand. According to this hypothesis, there were two kinds of writing in use among that people, the *hieroglyphic* and the *alphabetical*: the former were those symbolic characters inscribed by the first Hermes on pillars or tables of stone, and which were afterwards copied and interpreted by the priests. The latter method of writing was invented or adopted for the sake of explaining the hieroglyphic records, but was employed only by the priests, and for religious purposes: whence these characters were called sacerdotal or sacred'. This opinion, however, has been controverted, with great learning and success, by the late bishop Warburton, who has shewn that this account is erroneous, and that (agreeably to the theory above developed) the first kind of hieroglyphics were mere pictures; because the most natural way of communicating our conceptions was by tracing out the images of things: and this is actually verified in the

<sup>1</sup> Clem. Alex. l. v. p. 555. Porphy. Vit. Pythag. p. 15. Enfield's Hist. of Philosophy, vol. i. p. 69. There was also a *third* kind of character, in use among the common people, called the *epistolary*. Dr. Shaw has collected together a mass of information on the symbolical learning of the Egyptians, in his Travels, vol. ii. part ii. c. 2. sect. 1. pp. 163, *et seq.* 8vo edit.

case of the Mexicans, whose only method of writing their laws and history was by this picture-writing<sup>1</sup>. But the hieroglyphics, invented by the Egyptians, were an improvement on this rude and inconvenient essay towards writing: for they contrived to make them both pictures and characters<sup>2</sup>. In after times they were made instrumental for the *concealment* of knowledge, particularly when the invention of letters had rendered their former purpose unnecessary. The following abstract of the learned bishop's reasonings and inductions will not be unacceptable to the inquisitive student.

As the communication of ideas by picture-writing would require the volumes to be of great bulk, the inconvenience attending this method would soon set the more ingenious and better civilized people upon contriving methods to abridge their characters: and of all the improvements of this kind, that invented by the Egyptians, and which was called *hieroglyphics*, was by far the most celebrated. By this contrivance that which among the Mexicans was only a simple painting, became in Egypt a pictured character.

In order to effect this improvement, they were obliged to proceed gradually:

<sup>1</sup> Concerning the Mexican writing; *vide* § 3. *infra*, p. 92.

<sup>2</sup> Warburton's Works, vol. iv. pp. 116, *et seq.*

1. *By making the principal circumstance of the subject stand for the whole.* Thus, when they would describe a *battle*, or two armies in array, they painted (as we learn from the hieroglyphics of Horapollo) two hands, one holding a shield, and the other a bow;—when a *tumult*, or popular insurrection, an armed man casting arrows;—when a *siege*, a scaling ladder;—a *man's two feet in water* signified a *juller*; and *smoke ascending upwards* denoted a *fire*. This, bishop Warburton observes, was of the utmost simplicity; and consequently we must suppose it to be the earliest way of turning painting into a hieroglyphic, that is, making it a picture character. This he terms the *curiologic hieroglyphic*.

2. The second and more artful method of contraction was, by *putting the instrument of the thing, whether real or metaphorical, for the thing itself*. Thus—an *eye*, eminently placed, was designed to represent God's *omniscience*;—an *eye and sceptre* denoted a *monarch*; a *sword*, their cruel *tyrant*, Ochus; and a *ship and pilot*, the *Governor* of the universe. The *moon* was sometimes represented by a *half-circle*, sometimes by a *cynocephalus*;—the overflowings of the *Nile*, sometimes by a *spreading water in heaven and earth*, sometimes by a *lion*. A *judge* was denoted, sometimes by a *man without hands, holding down his eyes*, to intimate the duty of being

unmoved by interest or pity, and sometimes by *a dog near a royal robe* : for they had a superstition that a dog, of all animals, was only privileged to see the gods.—This was the *tropical hieroglyphic*.

3. The third and still more artificial method of abridging picture-writing was, by *making one thing stand for or represent another, where their observations of nature or traditional superstitions led them to discover or imagine any analogy or resemblance* : and this was their *symbolic hieroglyphic*. Thus, the *universe* was designed by a *serpent in a circle*, whose variegated spots signified the stars ;—the *sun-rise*, by the two eyes of a crocodile, because they seem to emerge from its head ;—a *widow*, who never admits a second mate, by a *black pigeon* ;—and a man who had borne his misfortunes with courage, and had at length surmounted them, was signified by the *hyæna* ; because the skin of that animal used as a defence in battle, was supposed to make the wearer fearless and invulnerable. The more simple of these *symbols*, Warburton terms *tropical* ; the more artificial, *enigmatical*.

The *proper or curiologic hieroglyphics* were employed to record openly and plainly the laws, policies, public morals, history, and all the civil affairs, of the Egyptians. This is evident from their obelisks, which were full of hieroglyphic

characters, designed to record singular events, memorable actions, and new inventions; and also from the celebrated inscription on the temple of Minerva at Saïs, where an infant, an old man, a hawk, a fish, and a river-horse expressed this moral sentence: "All you who come into the world, and go out of it, know this, that the Gods hate impudence."

The *tropical hieroglyphics*, however, which were employed to divulge, gradually produced symbols which were designed to secrete or conceal. Thus, Egypt was sometimes expressed by the crocodile, sometimes by a burning heart with a censer upon it: where the simplicity of the first representation and the abstruseness of the latter show, that the one was a tropical hieroglyphic for communication; and the other, a tropical symbol invented for secrecy. *Enigmatic Symbols* were afterwards formed by the assemblage of different things, or of their properties which were less known: and though they might have been intelligible at first, yet when the art of writing was afterwards known, the hieroglyphics were more generally disused. The people forgot their signification: while the priests, retaining and cultivating the knowledge of them because they were the repositories of their learning and history, at length applied them to the purpose of preserving the secrets of their re-

ligion; and, ultimately, these symbols led to the introduction and establishment of animal worship in Egypt.

§ 3. MEXICAN PICTURE-WRITING.—The first and most natural way of communicating thoughts by marks or figures, was (as already intimated) by tracing out the images of things. The Egyptians, we have seen, had advanced beyond this simple and inefficient mode of conveying ideas: but the earliest specimens of *picture-writing*, now extant, are those of the Mexicans. Previously however to noticing these, it may not be irrelevant to offer a few particulars relative to the *Quipos*.

The rudest species of visible communication now known is, the variously knotted cords of the Peruvians, called the *Quipos*. They have been represented by some authors as regular annals of the empire; but Dr. Robertson, with more probability, supposes them to have been a mere device for rendering calculation more expeditious and accurate: that, by the various colours different objects were denoted, and by each knot a distinct number. This account is rendered still more probable by the circumstance, that picture-writing was then used by the Peruvians; and, as the names of numbers must be denoted by arbitrary signs to render calculation at all extensive, this species of arbitrary sign might be

more convenient for their rude arithmetic than any other.

When the inhabitants of the sea-shore sent expresses to Montezuma, the sovereign of Mexico, with news of the first appearance of the Spanish navy upon their coasts, the advices were delineated in large paintings upon white cotton cloths. On these were exactly painted the ships with all their rigging, the Spaniards, with their arms, horses, and artillery, together with the number of men.<sup>1</sup>

Joseph Acosta has given the following more particular account of this sort of painting: "One of our company of Jesus (says he), a man of much experience and discernment, assembled in the province of Mexico the antients of Tuscuco, Tulla, and Mexico; who, in a long conference held with him, shewed him their records, histories and calendars;—things very worthy of notice, as containing their figures and hieroglyphics, by which they painted their conceptions in the following manner. Things which have a bodily shape, were represented by their proper figures; and those which have none, by other significative characters: and thus they wrote or painted every thing which they had occasion

<sup>1</sup> Herrera's History of America, vol. ii. p. 198. Acosta's History of the Indies, lib. vi. chap. 10. Harris's Voyages, vol. ii. pp. 75, 76.



to express. For my own satisfaction (Acosta continues) I had the curiosity to inspect a pater-noster, an ave-Maria, the creed, and a general confession, written in this manner by the Indians :—To signify these words, *I a sinner confess myself*, they painted an Indian on his knees before a religious, in the act of one confessing ; and then for this, *to God Almighty*, they painted three faces adorned with crowns, representing the Trinity ; and, *to the glorious Virgin Mary*, they delineated the visage of our Lady, with half a body and the infant in her arms ; *to St. Peter and St. Paul*, two heads irradiated, together with the keys and sword, &c. In Peru, I have seen an Indian bring to the confessional a confession of all his sins written in the same way, by picture and characters; portraying every one of the ten commandments after the same manner<sup>1</sup>.”

A few specimens of this picture-writing have survived the destruction of the Mexican paintings, which the blind zeal of Juan de Zumarraga, the first bishop of Mexico, had condemned to the flames. One of the most curious specimens of this American writing has been published by Purchas<sup>2</sup> in sixty-six plates : it was made by a Mexican author, and deciphered by him in

<sup>1</sup> Acosta, lib. vi. cap. 7. Warburton's Works, vol. iv. p. 118. 8vo.

<sup>2</sup> Purchas's Pilgr. iii. 1065, 1066.





that language, after the Spaniards had taught him letters; the explanation was afterwards translated into Spanish, and thence into English. It is divided into three parts;—the first contains the history of the Mexican empire, under its ten monarchs:—the second is a tribute-roll, representing the several tributes paid by each conquered town or province into the royal treasury;—and the third, a digest or code of their institutions, domestic, political, and military. The originals of these paintings are deposited in the Bodleian Library (No. 3134.) among Mr. Selden's MSS. In the same collection, among some other curious Mexican picture-writings, there is one (No. 2858.) painted on thick skins, which are covered with a chalky composition, and folded in eleven folds. A similar specimen occurs in the Imperial Library at Vienna, from which Dr. Robertson obtained eight paintings, and supposes them to be a tribute-roll. Another is in the library of the Escorial<sup>1</sup>.

In the annexed engraving (Plate I.) is a Mexican picture-history of the fifty-one years of the reign of their first monarch, Tenuch: it is in-

<sup>1</sup> Robertson's History of America, vol. iii. pp. 417—420. Dr. R. has given a short notice of the different specimens of Mexican picture-writing which have been published. The intelligent authors of the Voyage au Nord de l'Europe, in describing the painting in the Imperial Library say that it is executed on (*peau humain*) human skin!

closed in a square border, the different figures of which represent so many years, and in the original are coloured blue. The pictures of men signify the ten lords or governors of the Mexican army, by whom Tenuch was elected king; and whose names are inscribed in the original pictures.

The facts contained in this picture-writing, reduced to narrative, are as follow :

In the year 1324, the Mexicans who were then called *Meciti*, first arrived at the place where the city of Mexico was afterwards erected : this spot was at that time under water, and covered with extensive bogs and bulrushes which they called *Tuli*, interspersed with great spots of dry ground, covered with shrubs. This spot was intersected by a stream of clear water running cross-wise (marked T in the plate); nearly in the centre of this stream, the *Meciti* found a high rock, on which grew a great tree or bush, *tunal*, in which a large eagle *candal* had her nest. Having explored all the neighbouring country, and finding none so commodious as this, they determined to make it their residence; They accordingly settled there, and erected a strong city or place of defence, embanked against the waters, which was called *Tenultitlan*, from the *Tunal* growing out of the rock<sup>1</sup>.

<sup>1</sup> *Tenuchtitlan*, in the Castilian dialect means, *Tunal* growing upon a rock.

The army of the Meciti was under the command of ten chieftains, who elected Tenuch their sovereign, by whom the other chieftains were constituted captains and governors.

After they had resided here some years, the people multiplied and were called Mexicans, and their city, Mexico: and, becoming powerful, they invaded the two neighbouring towns of Colhuacan and Tenaincan, which yielded to their arms. These transactions occupied the reign of Tenuch, as represented in the picture.

It only remains to add, that each space or partition in the margin denotes a year: such partitions, as exhibit a branch with a foot like a flower, signify bitter and unfortunate years; which the Mexicans had and dreaded, observing that their ancestors from time immemorial had warned them that such years as befell every fifty-second year were unfortunate, inundations, eclipses of the sun, and earthquakes generally taking place in them. In these years they offered numerous sacrifices to their deities, professing repentance, and abstaining from all vices against the very day and hour of such a year: on which day they usually extinguished all their lights and fires, till it was past; and on the following day they kindled new lights, which were furnished to them out of a mountain by a

priest. All these spaces are blue in the original picture<sup>1</sup>.

§ 4. PICTURE-WRITING OF THE NORTH AMERICAN INDIANS.—Less advanced in the arts of civilized life than the Mexicans, the North American Indians have recourse to a still more simple form of picture-writing, for the recording of past events, and the communication of their ideas to their distant friends. According to Charlevoix, Lafitau, and other travellers, when they went to war, they painted some trees with the figures of warriors, often of the exact number of the party<sup>2</sup>. Further, when they are on their excursions, and either intend to proceed or have been on any remarkable enterprise, they peel the bark from the trees which lie in their way, in order to give intelligence to succeeding parties of the path they must take, to overtake them<sup>3</sup>.

The following instance will convey a more accurate idea, than any mere description of the picture-writing of the aboriginal inhabitants of North America.

When Captain Carver was travelling from the

<sup>1</sup> Purchas's Pilgrims, vol. iii. pp. 1067, 1068.

<sup>2</sup> Astle on Writing, p. 6.—See also La Hontan's Travels in North America, vol. ii. p. 86. Mr. Bray has communicated an interesting paper on the American picture-writing, in the sixth vol. of the *Archæologia*.

<sup>3</sup> Carver's Travels in North America, p. 417.

**Mississippi to Lake Superior, under the guidance of a Chipéway chief, the latter, apprehensive lest they should fall in with some parties of the Naudowessies (with whom his nation were perpetually at war) adopted the following expedient, for the prevention of mischief.**

He peeled the bark from a large tree near the entrance of the Chipéway River; and with wood coal mixed with bear's grease, their usual substitute for ink, made in an uncouth but expressive manner the figure of the town of the Attagumies. He then formed to the left, a man dressed in skins, by which he intended to represent a Naudowessie, with a line drawn from his mouth to that of a deer, the symbol of the Chipéways. After this, he depicted, still further to the left, a canoe, as proceeding up the river, in which he placed a man sitting, with a hat on: this figure represented an Englishman (Captain Carver), whose French servant was drawn with a handkerchief tied round his head, and rowing the canoe; to these he added several other significant emblems, among which was the pipe of peace painted on the prow of the canoe.

The meaning, which the Chipéway chief intended to convey to the Naudowessies, (who would readily comprehend it,) was, that one of the Chipéway chiefs had received a speech from



some Naudowessie chiefs at the town of the Attagaumies, desiring them to conduct the Englishman, who had lately been among them, up the Chipéway River; and that they thereby required that the Chipéway, notwithstanding he was an avowed enemy, should not be molested by them on his passage, as he had the care of a person whom they esteemed as one of their nation<sup>1</sup>.

Mr. Thomas, in his interesting "History of Printing in America," has given a copy of an Indian Gazette, taken many years since by a French officer, and an explanation of the same, both of which were communicated to Mr. T. upwards of forty years ago. It relates to an expedition of a body of Canadian warriors; who, soon after the settlement of this part of America, took up the hatchet against a hostile tribe that adhered to the English. As this Indian Gazette presents a curious specimen of Picture Writing, the reader may not be displeased to find it annexed.

<sup>1</sup> Carver's Travels in North America, pp. 418, 419.



some N  
 Attagau  
 English  
 up the  
 required  
 was an  
 by then  
 person  
 nation

Mr.  
 Printin  
 Indian  
 French  
 both  
 upward  
 expedi  
 who,  
 Ameri  
 tribe t  
 dian  
 Pictur  
 please

EXPLANATION  
OF THE  
*INDIAN GAZETTE,*

GIVING AN ACCOUNT OF ONE OF THEIR EXPEDITIONS.

•• The following Divisions explain those on the Engraving, as referred to by the Numbers.



1. Each of these figures represents the number ten. They all signify, that 18 times 10, or 180 American Indians took up the hatchet, or declared war, in favour of the French; which is represented by the hatchet, placed over the arms of France.

3. They went by water, signified by the canoe. The number of huts, such as they raise to pass the night in, shews they were 21 days on their passage.

5. When they arrived near the habitations of their enemies, at sunrise, shewn by the sun being to the eastward of them, beginning (as they think) its daily course. There they lay in wait three days, represented by the hand pointing and by three huts.

7. They killed with the club eleven of their enemies, and took five prisoners. The former are indicated by the club and the eleven heads; the latter, by the figures on the little pedestals.

9. The heads of the arrows, pointing opposite ways, represent the battle.

2. They departed from Montreal, — represented by the bird just taking wing from the top of a mountain. The Moon and the Buck shew the time to have been in the first quarter of the buck-moon, answering to July.

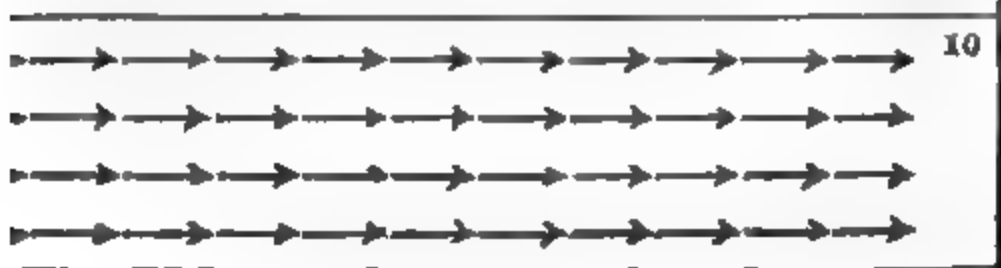
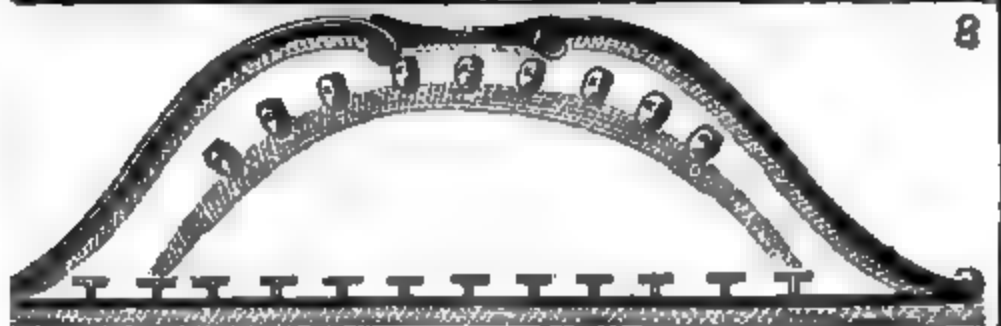
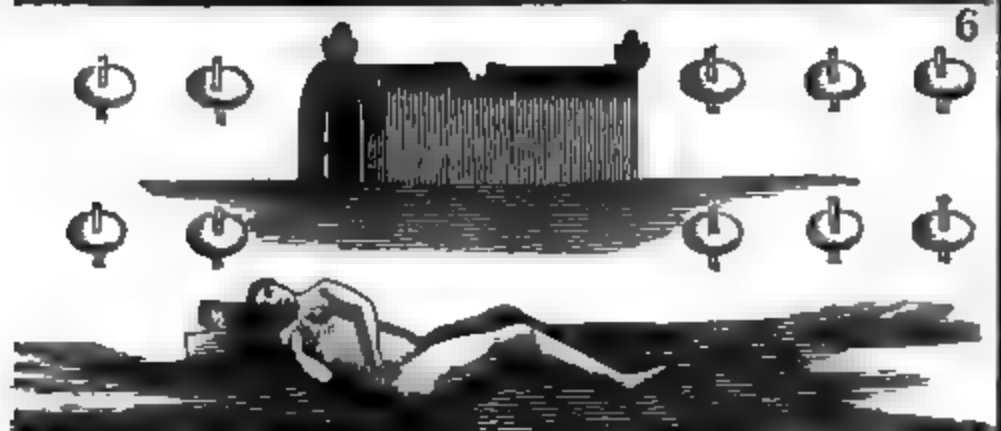
4. They then went ashore, and travelled seven days by land, represented by the foot, and the seven huts.

6. After which they surprised their enemies, in number 12 times 10, or 120. The man asleep shews how they surprised them; and the hole in the top of the building is supposed to signify that they broke into some of their habitations after that manner.

8. They lost nine of their own men in the action, represented by the nine heads within the bow, which is the emblem of honour among the Americans; but they had none taken prisoners, (a circumstance to which they attach great importance) shewn by all the pedestals being empty.

10. The heads of the arrows, all pointing one way, signify the flight of the enemy.

To face Page 101.



/ North American Picture Writing.

EXPLANATION  
OF THE  
*INDIAN GAZETTE,*

GIVING AN ACCOUNT OF ONE OF THEIR EXPEDITIONS.

•• The following Divisions explain those on the Engraving, as referred to by the Numbers.



1. Each of these figures represents the number ten. They all signify, that 18 times 10, or 180 American Indians took up the hatchet, or declared war, in favour of the French; which is represented by the hatchet, placed over the arms of France.

3. They went by water, signified by the canoe. The number of huts, such as they raise to pass the night in, shews they were 21 days on their passage.

5. When they arrived near the habitations of their enemies, at sunrise, shewn by the sun being to the eastward of them, beginning (as they think) its daily course. There they lay in wait three days, represented by the hand pointing and by three huts.

7. They killed with the club eleven of their enemies, and took five prisoners. The former are indicated by the club and the eleven heads; the latter, by the figures on the little pedestals.

9. The heads of the arrows, pointing opposite ways, represent the battle.

2. They departed from Montreal, — represented by the bird just taking wing from the top of a mountain. The Moon and the Buck shew the time to have been in the first quarter of the buck-moon, answering to July.

4. They then went ashore, and travelled seven days by land, represented by the foot, and the seven huts.

6. After which they surprised their enemies, in number 12 times 10, or 120. The man asleep shews how they surprised them; and the hole in the top of the building is supposed to signify that they broke into some of their habitations after that manner.

8. They lost nine of their own men in the action, represented by the nine heads within the bow, which is the emblem of honour among the Americans; but they had none taken prisoners, (a circumstance to which they attach great importance) shewn by all the pedestals being empty.

10. The heads of the arrows, all pointing one way, signify the flight of the enemy.

§ 5. PICTURE-WRITING OF OTHER NATIONS.—Similar characters were also found by Stahlenberg on the rocks in Siberia; and the same kind of picture-writing was used by the inhabitants of the Sandwich Islands, visited by Captain Cook, in 1779<sup>1</sup>. The Greenlanders, when first visited by the Moravian Missionaries, had characters resembling those above described.—Crantz relates, that they marked with a coal upon a piece of skin the wares, which they had occasion to borrow, and the days their promissory notes had to run, with so many scores: he adds that they faithfully honoured these drafts, wondering only that the wise Europeans could not understand their hieroglyphics, as well as they comprehended their own scratches<sup>2</sup>.

§ 6. HIEROGLYPHICS OF THE CHINESE.—It has already been observed, that the antient Egyptian hieroglyphic was an improvement on a still more antient manner, resembling the rude picture-writing of the Mexicans; and we have seen that it joined contracted and arbitrarily instituted marks to images. The Chinese threw out the images, and have retained only the marks, which they have increased to a prodigious number.

<sup>1</sup> Astle on Writing, p. 6. Warburton's Works, vol. iv. p. 119. The bishop has given plates from Lafitau and Stahlenberg, of the American and Siberian pictures.

<sup>2</sup> Hist. of Greenland, vol. i. p. 230.

In the commencement of their monarchy, the Chinese communicated their ideas by drawing on paper the natural images of the things they wished to express. Thus, to denote a bird, they painted the figure of one; several trees indicated a forest; a circle, the sun: a crescent, the moon; and wavy lines, the water. But this method of explaining their thoughts being not only imperfect, but also very inconvenient, they gradually changed their old manner of writing: they composed more simple figures, and invented many others to express such things as do not come within the verge of the senses.

Nevertheless, these more modern characters are truly hieroglyphical; *first*, because they consist of simple letters which retain the signification of the primitive characters: Formerly, for instance, they represented the sun by a circle, ☉ and called it *Ge*; now they represent it by this figure ☽, which is also named *Ge*. *Secondly*, because human institution has affixed to these figures the same ideas, which the first symbols naturally represented; and every Chinese letter has its proper signification which it always preserves. *Tsai*, for instance, which signifies *misfortune, calamity*; is composed of the letter *Mien*, a house, and the letter *Ho*, fire; because it is the greatest misfortune to see one's house on fire. Hence it is evident, that the



The swineherd is proud of his swine :

A gale is almost ice in a narrow place :

Long penance to slander :

The frail Indeg has many living relations.”

§ 8. DIFFERENT FORMS OF WRITING.—The theory of writing having once been communicated to different people, these in progress of time introduced different *forms* of executing it, particularly in the disposition of the lines. Pausanias<sup>1</sup> has mentioned *circular* writing on a quoit of Iphitus, which was used by the Eleans for the purpose of announcing a respite to the Olympic Games; but, as this kind of writing does not appear to have been adopted by any people generally, the various species of writing may be reduced to two classes, *perpendicular*, and *horizontal*.

The Chinese, Tunquinese and Japanese write *perpendicularly* from the top to the bottom ; and the Mexicans write from the bottom to the top. Three kinds of *horizontal writing* may be distinguished. 1. From *right to left*, as the Hebrew, Chaldean, Samaritan, Syrian, Turkish, Persian, Arabic, Tartar, &c. &c. 2. From *left to right*, as in the Armenian, Birman, Ethiopic, Georgian, Greek, Roman, Servian, Slavonic, and all the European writings. And 3. From left to right, for the first line, and from right to

<sup>1</sup> L. 5. c. 25.

left in the second line, and so on: this method was in use among the antient Greeks, by whom it was called *Boustrophedon*<sup>1</sup>; it is said to have been disused about 457 years before the Christian æra. The most perfect specimen extant of *Boustrophedon* writing, is the *Sigean Inscription*, discovered in the Troad by Consul Sherard, and published by Dr. Chishull with an elaborate commentary.

GREEK MANUSCRIPTS were usually written in capital letters till the seventh century, and mostly without any divisions of words: Capitals were in general use till the eighth century; and some so late as the ninth, but there is a striking difference in the forms of the letters after the seventh century. Great alterations took place in the mode of Greek writing, in the eighth, ninth, and tenth centuries: towards the close of the tenth century, small letters were generally adopted; and Greek manuscripts, written in and since the eleventh century, are in small letters, and greatly resemble each other, though some few exceptions occur to the contrary. Flourished letters rarely occur in Greek MSS. of the thirteenth, fourteenth, and fifteenth centuries<sup>2</sup>. The annexed engraving will convey to

<sup>1</sup> See p. 36, *supra*.

<sup>2</sup> Astle on Writing, pp. 70—74. Mr. A. has given several specimens of Greek MSS. of different centuries. The very

the student a pretty accurate idea of the Greek manuscripts of the twelfth and thirteenth centuries: it is a fac-simile of part of the first chapter of St. John's Gospel, from the Codex Ebnerianus, a very valuable MS. of the New Testament, which has only been partially collated by different critics. This manuscript bears the date of 1391<sup>1</sup>.

In the antient Greek MSS. the Scribes frequently terminated the periods of a discourse, instead of any other division, by lines; and these divisions were, in Latin, called *versus*, from *vertendo*; for which reason these lines are still more properly named *versus*, than *lineæ*. At the end of a work they added the number of verses, of which it consisted, in order that the copies might be collated with the greater facility: and in this sense we are to understand Trebonius, when he says, that the Pandects contain 150,000 *pæne versuum*. These *codices* or MSS. were likewise *vel probæ vel deterioris notæ*, more or less perfect, not only with regard to the calligraphy or beauty of the character, but also to the correction of the Text.

valuable Dictionnaire Raisonné de Diplomatique of Dom De Vaines is illustrated with numerous plates of antient writing, of almost every age and nation.

<sup>1</sup> See a description of the Codex Ebnerianus in the Appendix, No. VIII.



Facsimile of the Cross Leo

the student a pretty accurate idea of the Greek manuscripts of the twelfth and thirteenth centuries: it is a fac-simile of part of the first chapter of St. John's Gospel, from the Codex Ebnerianus, a very valuable MS. of the New Testament, which has only been partially collated by different critics. This manuscript bears the date of 1391<sup>1</sup>.

In the antient Greek MSS. the Scribes frequently terminated the periods of a discourse, instead of any other division, by lines; and these divisions were, in Latin, called *versus*, from *vertendo*; for which reason these lines are still more properly named *versus*, than *lineæ*. At the end of a work they added the number of verses, of which it consisted, in order that the copies might be collated with the greater facility: and in this sense we are to understand Trebonius, when he says, that the Pandects contain 150,000 *pæne versuum*. These *codices* or MSS. were likewise *vel probæ vel deterioris notæ*, more or less perfect, not only with regard to the calligraphy or beauty of the character, but also to the correction of the Text.

valuable Dictionnaire Raisonné de Diplomatique of Dom De Vaines is illustrated with numerous plates of antient writing, of almost every age and nation.

<sup>1</sup> See a description of the Codex Ebnerianus in the Appendix, No. VIII.



μ ἀρχὴ ἡμῶν ὁμοῦ  
 καὶ θεὸς ἡμῶν ὁμοῦ  
 τὸ μὲν θῆκε πάντα  
 αὐτοῦ ἐκείνου δ'  
 ζωὴ ἡμῶν καὶ ἡ ζω  
 ῆς ὁ φῶς ἐν τῇ σ  
 τία αὐτὸ μέγα  
 πνεῦμα ἡμῶν καὶ  
 ἡμῶν οὐ τοῦ ἡλ  
 μαρτυρίαν καὶ  
 τῶν καὶ ἐκείνου  
 ὁ φῶς. ἀλλ' ἵμε  
 τό γε ἡμῶν ὁ φῶς  
 πάντα αὐτῶν ἐκ  
 ἐκ κόσμου ἡμῶν,  
 ἐκείνου, καὶ ὁμοῦ



It is generally agreed, that the **LATIN LETTERS** are derived from the Greeks. The most antient manuscripts were in capitals: and characters of this kind were in general use for records, &c. from the earliest times to the middle of the fifth century; though smaller characters were occasionally used, for ordinary subjects which required dispatch.

Some Latin MSS. are written in *Uncial Letters*, which are *large* and *round*, while capitals are square. Mr. Astle conjectures the words *Literæ Unciales*, (uncial letters) to be mistaken by ignorant monks and schoolmen for *Literæ Initiales*, the large letters generally used for the titles and heads of chapters.

Uncial writing began to be adopted about the middle of the fifth century: and, as it required little ingenuity and much patience, it was in barbarous times preferred to the running hand. From the close of the sixth, to the middle of the eighth century, uncial writing generally prevailed, except among men of business, whose various transactions required dispatch.

In the sixth, seventh, and eighth centuries, many MSS. were written, in various parts of Europe, in characters which approach nearer to small letters than those last described, and which have thence been called *Demi-Uncials*. This form of writing was discontinued in the ninth



century, and was succeeded by the *small letters*, which were employed with many variations till the invention of printing. They bear a close resemblance to the small characters, which our printers term *Roman*; and were occasionally used, before the subversion of the Roman empire, in affairs of business. Afterwards, they were adopted by all the nations of Europe under different forms, according to their respective taste and genius; small letters were generally used in the ninth century<sup>1</sup>.

The *Gothic character* or writing is, in the main, the same with the Roman; except that it is very full of angles, turns, and bendings, especially in the beginning and ending of each letter. The Gothic alphabet was first composed by Ulphilas, bishop of the Goths, who flourished towards the close of the fourth century, and translated the Bible into the Gothic language. Being versed in the Greek, he borrowed some characters from it; united them with those of his native tongue; and thus formed a new alphabet of twenty-six letters, disposed in a new order, and to which he gave new denominations.

In England, the MSS. of the earlier times are far superior, in beauty and distinctness, to

<sup>1</sup> Astle on Writing, pp. 77—85.

those of the middle and more recent ages<sup>1</sup>. Thus, the records of the Saxon æra, whether written in Saxon or Latin, are infinitely more plain and legible than those of later periods; they are also little obscured with abbreviations, which have created much doubt and ambiguity in after-ages, particularly in that valuable record, Domesday Book.

The characters, which were introduced into this country by William I. were at that time called Lombardic; but soon afterwards, they acquired the appellation of *Norman characters*, and were generally used from that time until the reign of Edward III. The Norman character is smaller than the Saxon, and became so minute in the reigns of Richard I. and John, as to be scarcely legible: many abbreviations were likewise used, which increased the difficulty of reading this character. In the reign of Richard II. variations took place in handwritings of records and law proceedings: the characters, used from that time to the reign of king Henry VIII. are those called *Set-Chancery* and *Common Chancery*, and some of the letters called *Court-Hand*. The Chancery letters were used

<sup>1</sup> Of the gradual decline in the manner of writing, from the 6th to the 16th century, some idea may be formed by inspecting the specimens, given by Mr. Casley in the sixteen plates at the end of his Catalogue of the Royal Library of Manuscripts.

for all the records, which passed the Great Seal; the court-hand was employed in the Courts of King's Bench and Common Pleas, for fines and other legal instruments. These latter characters came into general use about the middle of the sixteenth century, and continued till the beginning of the reign of George II. when they were entirely disused: they were originally the Lombardic or Norman, but corrupted and deformed to so great a degree, that they bore very little resemblance to their prototypes. The common text hand, or ingrossing characters, were founded on and succeeded to the court and chancery hands: these are still in general use, in the profession of the law, but they are become almost unintelligible, except to practitioners'.

§ 9. CODEX RESCRIPTUS.—A *Codex Rescriptus* is a parchment, from which the original writing has been partially or totally erased, and on which a new work has been written in its stead. Before the invention of paper, the great scarcity of parchment in different places, induced many persons to obliterate the works of antient writers, in order to transcribe their own or those of some other favourite author in their place: hence, doubtless, the works of many eminent writers have perished, and particularly those of the

<sup>a</sup> First Report on Public Records, pp. 496—499.

greatest antiquity ; for such, as were comparatively recent, were transcribed, to satisfy the immediate demand ; while those, which were already dim with age, were erased<sup>1</sup>.

It was for a long time thought, that this destructive practice was confined to the eleventh, twelfth, thirteenth, and fourteenth centuries, and that it chiefly prevailed among the Greeks : it must in fact be considered as the consequence of the barbarism which overspread those dark ages of ignorance ; but this destructive operation was likewise practised by the Latins, and is also of a more remote date than has usually been supposed.

In general, a Codex Rescriptus is easily known, as it rarely happens that the former writing is so completely erased, as not to exhibit some traces : in a few instances, *both* writings are legible. Montfaucon found a MS. in the Colbert Library, which had been written about the eighth century, and originally contained the works of St. Dionysius : new matter had been written over it, three or four centuries afterwards, and both continued legible<sup>2</sup>. Muratori saw in the Am-

<sup>1</sup> Peignot, *Essai sur l'Histoire de Parchemin*, p. 83, *et seq.*

<sup>2</sup> *Palæogr.* pp. 231, 233. The greater part of the MSS. on parchment, which Montfaucon had seen, he affirms, were written on parchment, from which some former treatise had

broisian Library a MS. comprising the works of the venerable Bede, the writing of which was from eight to nine hundred years old, and which had been substituted for another upwards of a thousand years old. Notwithstanding the efforts which had been made to erase the latter, some phrases could be deciphered, which indicated it to be an antient pontifical<sup>1</sup>.

A similar MS. was discovered by Mabillon, in the library (since destroyed by fire) at St. Germain-des-Prez: it contained St. Jerome's catalogue of illustrious men, with a continuation by Gennadius. Mabillon, who has given an engraving of it in the fifth book of his treatise *de Re Diplomatica*, assigns it to the *seventh century*; but the learned authors of the *Nouvelle Diplomatique* have remarked that this MS. had previously been in part rewritten<sup>2</sup>. They distinguish the characters of three sorts of more antient manuscripts: the first is in demi-uncial writing, apparently of the *sixth* century, containing some laws of the Visigoths; the second is probably of the *fifth* century, being for the most part written in uncial or capital letters; a few words only can be made out, from which it

been erased, except in those of a very antient date. Mem. de l'Acad. des Inscript. tom. ix. p. 325.

<sup>1</sup> Muratori, Antiq. Ital. tom. iii. Dissert. 43. col. 833, 834.

<sup>2</sup> Peignot, Essai sur Parchemin, p. 85.

is difficult to form phrases ; it seems however to be an eulogium of the person to whom the discourse is addressed. The third is a Roman running hand-writing, still more difficult to decipher than the preceding, the characters being defaced ; it is supposed to be part of some charter.

Another valuable manuscript of this kind, is preserved in the Imperial Library at Paris, and known by the appellation of the *Codex Ephre-  
mi*: it is written on vellum and of high antiquity. The first part of it contains several Greek works of Ephrem the Syrian, written over some more antient writings which had been erased, though the traces of them are still visible and in most places legible. These more antient writings are the whole Greek Bible. The New Testament in this MS., beside numerous chasms, is in many places illegible. Wetstein contends that it was written before the year 542, though his arguments are not conclusive in the estimation of Biblical critics<sup>1</sup>.

A very valuable Codex Rescriptus was discovered about 25 years since by the Rev. Dr. Barret, senior fellow of Trinity College, Dublin. While he was examining different books in the

<sup>1</sup> Marsh's *Michaelis*, vol. ii. part 1. pp. 258—260, and part 2. (notes) p. 732. *Nov. Test. Wetstenii*, tom. i. prolegom. pp. 27, 28. *Griesbach. Symb. Crit.* tom. i. pp. 1, *et seq.*

library of that College, he accidentally met with a very antient Greek MS., on certain leaves of which he observed a two-fold writing, one antient and the other comparatively recent, transcribed over the former. The original writing on these leaves had been greatly defaced either by the injuries of time, or by art; on close examination he found, that this antient writing consisted of the three following fragments:—the Prophet Isaiah, the Evangelist Saint Matthew, and certain orations of Gregory Nazianzen. The fragment, containing St. Matthew's Gospel, Dr. Barrett carefully transcribed, and the whole has been accurately engraved in fac-simile by the order and at the expense of the University, thus presenting to the reader a perfect resemblance of the original<sup>1</sup>.

Of the *original* writing, which Dr. B. calls the *Codex Vetus*, only sixty-four leaves remain.

<sup>1</sup> The title of this interesting (and comparatively known) publication is as follows. *Evangelium Secundum Mattheum ex Codice Rescripto in Bibliotheca Collegii SSæ. Mariæ juxta Dublin: Descriptum Opera et Studio Joh. Barrett, S. T. P. Soc. Sen. Trin. Coll. Dublin. Cuius est et Appendix Collationem Codicis Montefortiani plectens. Dublini Ædibus Academicis excudebat Mercier, Academiæ Typographus, 1801, 4to.* The fac-simile occupy 52 pages; the fac-simile plates, 64 are also exhibited in as many pages, in the common type; and the collection of the Codex Montefortis occupies 35 pages.

in a very mutilated state : each page contains one column ; and the columns in general consist of twenty-one lines, and sometimes (though rarely) of twenty-two or twenty-three ; the lines are nearly of equal lengths, and consist, ordinarily, of eighteen or twenty square letters, written on vellum originally of a *purple* colour. From these two circumstances, as well as from the division of the text, the orthography, mode of pointing, abbreviations, and from some other considerations, Dr. Barrett with great probability fixes its age to the *sixth* century. The *Codex Recens* or later writing (which contains several Tracts of some Greek Fathers,) he attributes to a scribe of the thirteenth century; about which time, as already intimated, it became a general practice to erase antient writings and insert others in their place<sup>1</sup>.

This custom became so common, in Germany, in the fourteenth and fifteenth centuries, that at length it was perceived how dangerous it might prove, to employ erased parchments for public instruments, and efficacious measures were adopted to prevent this disorder. Accordingly, the patents, by which the emperors of Germany elevated individuals to the rank of a count, with power to create imperial notaries, usually contained the following clause :—“ on

<sup>1</sup> Dr. Barrett's *Prolegomena*, pp. 2—9.



condition, that they should not make use of old and erased parchment, but that it should be *virgin* (i. e. made of abortive skins) and quite new<sup>1</sup>."

§ 10. ABBREVIATIONS.—The scarcity and dear-ness of parchment were doubtless the reasons that induced so many copyists to destroy anti-ent writings for the purpose of substituting new ones in their place; but these very reasons have been the cause of another abuse, concerning which it may not be irrelevant to offer a few remarks, we mean that of *abbreviations*. Under the pretext of rendering MSS. less voluminous and consequently cheaper, of economising the time of the scribes employed to copy them, and lastly for the purpose of comprising many volumes in one, the Abbreviations became multiplied to such an extent, especially in the middle ages, that it requires no common ability to read the manuscripts.

Abbreviations were very early introduced into MSS. : the antients, in their most common contractions, preserved part of the letters of a word, and substituted certain signs for the suppressed characters<sup>2</sup>. Thus, in the third and fourth cen-

<sup>1</sup> Maffei, Ist. Diplom. p. 69.

<sup>2</sup> Of this description were the Tyronian Notes, so called from Tyro, the freed-man and intimate friend of Cicero; he improved on the invention of Ennius, who had contrived eleven hundred notes. To these Tyro added a great number, and reduced the system to order, which was afterwards im-

turies, they wrote *Dms* or *Dns* for *Dominus*: in the most antient MSS. the letter *m* or *n* at the end of a line is designated by a small horizontal bar—, or by an *s* placed sideways *↵*, either single or accompanied by two points, one above and the other below. In MSS. of the sixth or seventh century the word *est* is rendered by this character ÷. The letter *n*, serving as an abbreviation for an unknown person, has, according to Mabillon, been in use since the ninth century; when *ille* was abbreviated by *ill*. Abbreviations were frequent in the seventh century, still more common in the eighth and ninth centuries: in the tenth, they were multiplied to infinity; in MSS. of the eleventh, scarcely a line occurs, in which there are not from eight to ten

proved and augmented by others, and particularly by Seneca the philosopher. This kind of writing had before been successfully practised by the Greeks, to whom it was communicated by Xenophon, if he were not the inventor of the art. The Tyronian notes were very generally used in the West; they were taught in the public schools, and were employed for transcribing manuscripts. They fell into disuse, in France toward the close of the ninth century, and in Germany at the end of the tenth century. After that time, scarcely any vestige of them appears in MSS. except the abbreviation of *et* by 7, and of *us* by 9 at the end of words. The modern art of short-hand is an improvement on the Tyronian notes. Pitisci Lexicon, tom. ii. p. 277. Lambinet, Recherches, pp. 32.—35. Peignot, Dict. tom. ii. pp. 297—299.

and in fact constitute its principal wealth. In order to ascertain the age of MSS. it is absolutely requisite not only to have *seen* many; but the bibliographer ought also to be acquainted with the different styles of national writing in different ages, (the knowledge of whose rise, progress and decay, is of the greatest utility for determining the age of manuscripts, prior to the thirteenth century ;)—further he should be familiar with the antient and modern languages in which they are written,—the material used for writing them,—the metallic or other liquors employed,—the beauty of the writing,—the miniatures, vignettes, and curious paintings with which they are ornamented,—and with their covering or envelope, the material of which, as well as the antique bas-reliefs that frequently decorate it, are alike interesting to the antiquary and the artist.

It is also necessary that the bibliographer should be able to distinguish genuine MSS. from such as are apocryphal. The Bibliotheca Parisina (No. 568.) contains a MS. *Relation de l'isle imaginaire et histoire de la princesse Panphlagonie*, par Mademoiselle, fille de Gaston, Monsieur, (brother of Louis XIII.) It is dated 1659 and is so exactly copied that it might pass for the author's hand-writing : the work is a Secret History of the Court of Louis XIII. the characters

of which are described under fictitious names. M. Achard relates that he saw, among the books of the celebrated Bibliographer, the Abbé Rive, a manuscript of the *Speculum humanæ salvationis*; which he had caused to be copied by M. Lesclapart, and which bore so perfect a resemblance to a MS. of the 12th century, as to deceive some pretended connoisseurs. The paper however would be sufficient to indicate its age. Among these copyists, there have been some who possessed the art of imparting a certain air of antiquity to paper by *smoking* it; but this may be discovered by an attentive observer; in uncertain cases, water alone will be sufficient to detect the fraud. Let water be poured upon the suspected paper; if it be antient, it will not lose its blackish colour by this process; while that which has been artificially coloured, or blackened by smoke, will soon become white in the water and consequently shew that artifice has been employed<sup>1</sup>.

A manuscript is valuable from its antiquity, from the subject of which it treats, and on account of its execution.

It is to be considered of a remote antiquity, when it is anterior to the 'twelfth century; although those of the twelfth, thirteenth, and

<sup>1</sup> Cours Élémentaire de Bibliographie, par M. Achard, tom. i. pp. 62, 63.

fourteenth centuries, are worthy of consideration, when in a good state of preservation.

There are some MSS. of a more recent date indeed, but which are almost of equal rarity with those of earlier times, from the very small number of copies made of them. Others are not less valuable, whatever their age may be, from the subject which they discuss, especially when they contain important discoveries relative to the arts and sciences, or to history, that have not been published; or when they are written either by the author himself, or are enriched with notes and corrections which are no where else to be found.

Lastly, the beauty of their execution imparts to MSS. a high value, whatever may be their subject-matter.

Various rules have been given, by which to ascertain the age of manuscripts: the more important of these it may not be irrelevant to subjoin, in addition to the hints already given.

1. In the most antient MSS. down to the eighth century, the words are not divided, and the lines are entire, without any intervals.

2. The full stop is omitted; and when it first began to be used, it was placed at the top of the letter, and not in the line.

3. Commas were not in general use, until the end of the tenth century.

4. Marks of interrogation, exclamation, and parenthesis, were not introduced until the fifteenth century.

5. The division of words, by means of short strokes or lines, inclined from right to left, was not invented until the thirteenth century.

6. Abbreviations are comparatively rare in MSS. anterior to the twelfth century; but (as already noticed) they became so exceedingly multiplied in the three following centuries, as to render the reading of MSS. almost impracticable.

7. The extreme whiteness, and great fineness of the vellum, indicate the antiquity of a MS. and its anteriority to the sixth century. When the skins roll up of themselves, or simply with the heat of the hand, it is a certain mark of their antiquity. Subsequently to the tenth century, the vellum has not been so thin, and does not roll up so readily.

8. Among the Latin manuscripts, all those may be considered as antient, which are prior to the year 800 and to the reign of Charlemagne: they are precious and of great rarity. Of equal value and rarity are such MSS. as exhibit only feeble traces of the metallic ink with which they were written; and those, of which the first two or three lines in each work, are in red characters, as the celebrated Florentine Virgil now in the Imperial Library at Paris, and the works of St.

Cyprian and St. Augustin, which were to be seen at the Abbey of St. Germain-des-Prez; before it was consumed by fire.

The age of MSS. which are written in the Old French or Latin languages, may be ascertained by the number of barbarous words they contain: the same rule will also apply to Anglo-Saxon, Anglo-Norman, and Old English Manuscripts; but it does not hold with regard to Greek and Hebrew MSS. The most antient of the latter are the best written, and unaccompanied by the Masoretic notes: the absence of critical interpolations and corrections, as well as of divisions in the Pentateuch, are equally marks of their antiquity. Both Greek and Hebrew MSS. which are really antient, are destitute of chronological notes; any one indeed which has these, or which purports to be dated prior to the tenth century, is a suspected MS. The Hebrew manuscripts, written in Spain, are in square letters;—those of the Italian and French Jews are in characters, rather more rounded;—while those of the German Jews abound with points<sup>1</sup>. In general, it may be remarked, that all manuscripts in the oriental and in the Greek languages, are of very great value, as well as those in Latin which are anterior to the invention of printing, and contain the works of the antient

<sup>1</sup> De Vaines, Dict. de Diplomatique, tom. ii. pp. 93, 94.

**Roman Writers.** These have not been transmitted to us, through the press, without many alterations, which are to be attributed either to the ignorance of the copyists or to the injuries inflicted by the consuming hand of time: hence, the text can be restored, and chasms can be supplied, only by diligently comparing different MSS. and by adopting those readings which approve themselves to be correct.

§ 12. ILLUMINATIONS.—Many antient MSS. are ornamented with vignettes, miniatures, and other paintings, which are collectively termed *illuminations*<sup>1</sup>; and which, as they for the most part retain their freshness, materially augment the value of such MSS. and are additionally useful, as illustrating the history, costume, civil and military arts and sciences, &c. of antient nations. The art of illuminating MSS. was much practised by the Clergy, and even by some in the highest stations of the Church: it is particularly recorded of the famous Osmund, who was consecrated Bishop of Salisbury, A. D. 1076, that he did not disdain to appropriate some part of his time to the writing, binding and illumination of books<sup>2</sup>. In the following

<sup>1</sup> The antiquity and duration of the practice of illuminating MSS. have already been stated. See Chap. I. Sect. II. pp. 68, 69, and note, *supra*.

<sup>2</sup> Henry's Hist. of Britain, vol. vi. p. 226.



centuries, this art was carried to a high degree of perfection.

The subjects of the illuminations were various, consisting of the figures of Kings and Queens, (of many of whom they are genuine portraits in miniature,) saints, beasts, birds, monsters, flowers, &c. which sometimes bore a relation to the contents of the page, though frequently these symbols were not very analogous. Such embellishments were costly; but for those, who could not meet the expense of the most superb ornaments, others were made of inferior degrees, to correspond with the ability of the purchaser. When the general delicacy, taste, and splendour, of their execution are attentively considered, we are astonished at the time and patience<sup>1</sup> which such works must have required.

Illuminated MSS. form a valuable part of the riches preserved in the principal libraries of Europe: in England, the Royal, Cottonian and

<sup>1</sup> Fifty years were sometimes employed to produce a single volume; an evidence of which occurred at the sale of the late Sir Wm. Burrell's books in 1796. Among these was a MS. Bible beautifully written on vellum, and illuminated, which had taken the writer half a century to execute. The writer, GUIDO DE JARS, began it in his fortieth year, and did not finish it until he had accomplished his ninetieth, A. D. 1294, in the reign of Philip the Fair, as appeared by the writer's own autograph, in the front of the book. Lemoine's *Typographical Antiquities*, p. i.

Harleian Libraries, as well as those of the two Universities;—at Rome, the Vatican;—the Imperial at Paris;—at Vienna, the Imperial;—St. Mark's, at Venice;—the Escorial, in Spain;—and many other libraries possess superb specimens of Greek and Roman art, some of which are incidentally noticed in the subsequent part of the present work<sup>1</sup>.

The limits assigned to this volume will only admit a brief notice of two or three of the most splendid MSS. in the Public Libraries of England.

Not to mention the numerous superb missals and other costly productions of human ingenuity, —the Harleian Library, among other precious relics of antiquity, contains a noble exemplar of the four Gospels, (No. 2788.) in capital letters of gold; which, in point of antiquity (being written in the eighth century) as well as elegance, greatly surpasses the Codex Aureus of the Escorial Library. In many respects this MS. may be said to vie with any other now extant: every page of the sacred text, consisting of two separate columns, is inclosed within a broad and

<sup>1</sup> The fac-simile of the Codex Ebnerianus, given above (see page 107) will convey an idea of the manner in which the beginnings of MSS. were executed. For a brief notice of this manuscript (which is superbly illuminated) see the Appendix, No. VIII.

beautifully illuminated border. The pictures of the Evangelists, with their symbolic animals, are curiously painted in the front of their respective Gospels: and the initial letter of each Gospel is richly illuminated, and so large as to fill an entire page. To the whole are prefixed the prologues, arguments and breviaries, and two letters to Damasus, by St. Jerome,—the canons of Eusebius, his letters to Carpian, and a capitular of the Gospels for the course of the year, all of them written in small golden characters.

In the same noble collection also is deposited a MS. (No. 2821.) of the four Gospels, of St. Jerome's version, together with his prologues, &c. the canons of Eusebius, and the parallel passages, written in letters of gold in the tenth century. This manuscript is superbly illuminated, and adorned with pictures of the following subjects, painted on purple grounds, viz. before the Gospel of St. Matthew, in a circle, are first the representation of our Saviour, sitting as enthroned, holding in his right hand the book of the New Law, that of the Old Law lying in his lap, with the four Evangelists in the angles, kneeling;—secondly, our Saviour standing with St. John resting his head on his bosom;—thirdly, the portrait of St. Matthew; and fourthly, the Salutation of the Virgin. Before St. Mark's

Gospel are the portrait of that Evangelist, and the salutation of the Virgin Mary. At the beginning of St. Luke's Gospel are his portrait, and the crucifixion of our Saviour; and before the Gospel of St. John, are the picture of that Evangelist, and the Ascension of our Lord.

To these may be added a very fair and beautiful transcript (No. 4425.) of the celebrated poem, intituled *Le Roman de la Rose*, begun in French by Guillaume de Lorris, and finished by Jehan Clopinel, or de Mehun. This MS. is so richly ornamented with a multitude of miniature paintings, executed in a most masterly manner, that it is not to be exceeded by any other manuscript preserved in the libraries of Europe. Mr. Astle conjectures that it probably is the copy which was presented to Henry IV. King of France, as the blazon of his arms is introduced in the illuminations with which the first page of this work is illuminated.

A very antient MS. of the book of Genesis, which was in the Cottonian Library, and almost destroyed by fire in 1731, contained two hundred and fifty curious paintings in water colours: twenty-one precious fragments that escaped the fire, have since been published by the Society of Antiquaries, of London. Forty-eight drawings of nearly equal antiquity with the above have also been engraven, and inserted in the third

volume of Lambecius's catalogue of the Imperial Library at Vienna. The drawings in the Vatican Virgil, made in the fourth century before the arts fell into disuse, illustrate the different subjects discussed by the Roman bard: these likewise have been given to the public in the splendid folio edition of Virgil, printed at Rome in 1741. The paintings of masks, &c. in the Vatican Terence, were also published at Rome in 1736. Mr. Johnes has illustrated his excellent translation of Froissart's *Chronicles*, with engravings from the finest illuminations in our own Libraries, as well as those of France. Mr. Strutt's "*View of the Customs, &c. of England*," and his "*Regal and Ecclesiastical Antiquities of England*," exhibit a great number of prints that convey a good idea of the delicacy and art with which illuminations were executed. Though these prints do not exhibit the bright and vivid colours of the originals, they give us a view, not only of the persons and dresses of our ancestors, but also of their customs, manners, arts and employments, together with their ships, houses, furniture, &c. and further enable us to judge of their skill in drawing and colouring. Their figures are often stiff and formal, but their ornaments are in general fine and delicate, their colours are clear and bright, particularly their gold and azure; and in some of these illu-

minations the passions are very strongly depicted<sup>1</sup>.

Illuminations are not confined to MSS. In the infancy of the typographic art, the first letter of a book or chapter was frequently left blank, for the purpose of being illuminated at the option of the purchaser<sup>2</sup>; but, after the establishment of printing in the different countries of Europe, this elegant practice of illuminating gradually declined, and at length was entirely neglected.

In concluding these brief hints on the subject

<sup>1</sup> Henry's Hist. of Brit. vol. x. p. 214. The subject of illuminations is also ably treated by Mr. Astle, *On Writing*, p. 198, *et seq.* The celebrated Portland Missal must not be forgotten: a description of it occurs *infra*, Part. II. Chap. I. Sect. II. The catalogue of the Duke de la Valliere contained, perhaps, the richest collection of MSS. thus splendidly illuminated; many of them were sold for excessive prices. The catalogue of M. Paris, though small in the number of its articles, was equally remarkable for the splendour with which the MSS. were executed. One article of this catalogue (No. 145.) must have been peculiarly valuable to book-collectors: it is intitled "*L'Art de connoitre et d'apprécier les miniatures des anciens manuscrits*" by the Abbé Rive, and was illustrated with thirty illuminated paintings on vellum, copied from the finest MSS. in the Duke de la Valliere's Library and other valuable cabinets.—The Abbé Rive proposed to give a dissertation on illuminated MSS. to accompany these paintings; but, having never accomplished it, he gave to M. Paris a description of the different designs in manuscript.

<sup>2</sup> Some specimens of such illuminations occur *infra*, Part I. Chap. III. Sect. VII.

of illuminations, it may not be uninteresting to the biblical student, to remark, that Professor Tychsen of Rostock has furnished a certain criterion, by which MSS. illuminated by Christians may be distinguished from those executed by Jews. He observes that all manuscripts of the Masorah, with figures of dragons, sphinxes, hogs, or any other of the unclean animals ;—all MSS. of the Testament, with the Vulgate version, or corrected to it, or corrected to the Septuagint version ;—all MSS. not written with black ink, or in which there are words written in gold letters, or where the words or the margin are illuminated ;—and all manuscripts, where the word Adonai is written, instead of the word Jehovah, were written by Christians and not by Jews. Professor Tychsen pays an honourable tribute to the industry and calligraphy of the Spanish Jews<sup>1</sup>.

§ 13. MSS. OF HERCULANEUM.—The town of Herculaneum was swallowed up by an earthquake, occasioned by an eruption of Mount Vesuvius, A. D. 79, in the reign of the Emperor Titus. This famous city was discovered in the beginning of the eighteenth century ; and from its ruins have been dug busts, statues, paintings,

<sup>1</sup> *Tentamen de variis Codicum Hebræorum Veteris Testamenti MSS.* Rostock. 1772. Cited by Mr. Butler, *Horæ Biblicæ*, vol. i. pp. 51—54. 4th edit.

and utensils, which have greatly contributed to enlarge our knowledge concerning the arts, &c. of the antients. A more valuable acquisition was thought to be made, when a large parcel of manuscripts was found among the ruins. In order to form an accurate idea of them, conceive (says the Abbé Barthelemy) a strip of paper of an indefinite length, and about twelve inches wide: throughout the length of this paper are several columns of writing, distinct from each other, and proceeding from right to left. When finished, it is so rolled up, that in opening the manuscript you perceive the first column or page of the work, and so on as you unroll it, the last being in the inner part of the roll.

The MSS. of Herculaneum were found in an apartment of a palace, that had not been thoroughly cleared, when M. Barthelemy inspected the ruins of Herculaneum: they are of Egyptian paper, and the colour of charcoal. Various fruitless attempts were made to unroll them; but at length a patient and persevering monk suggested a mode of completely unrolling the paper. He made some efforts that occupied a considerable portion of time; but in which by degrees he was successful. His plan is thus.—Having found the beginning of the MS. he fastens to the exterior edge some threads of silk, which he winds round so many pegs in a small frame:



these pegs he turns with the utmost precaution, and the manuscript is imperceptibly unrolled. Little can be expected from the first few layers of the paper, which are in general torn or decayed. Before any pages of a work can be obtained, it must be unrolled to a certain depth, that is, till the part appears which has suffered no other injury than that of being calcined: when a few columns have thus been unrolled, they are cut off and pasted on linen<sup>1</sup>.

The result of all these laborious pursuits has been the publication of two fragments;—one against music by Philodemus, an Epicurean Philosopher: it was edited from the royal press at Naples by M. Rosini, in 1793, under the title of *Herculanensium voluminum quæ supersunt Tomus I.* The MS. is in uncial characters, without divisions of words, and with few peculiarities of writing, except the antient sigma C and the curved epsilon € . It consists of thirty-eight fragments or columns, beside the title ΦΙΛΟΔΗΜΟΥ ΠΕΡΙ ΜΟΥΣΙΚΗΣ Δ—“the fourth Book of Philodemus on Music:” each column is copied in a fac-simile engraving, of the exact size of the original, and minutely expressing every crack, chasm, and defect of the MS. On the page opposite to each plate, the same portion of the text is given in common Greek types, with

<sup>1</sup> Travels in Italy, by M. Barthelemy, pp. 245, 246.

all the deficient letters or words, which have been supplied by conjecture, distinguished by red characters; and in a parallel column is a Latin version. To these succeed the learned notes of the editor, illustrating the same portion.

The other fragment, which has been published, is a mutilated tract of Epicurus on Piety: it occurs, as the ninth Dissertation, (by Sir William Drummond) in “*Herculanensia; or Archaeological and Philological Dissertations, containing a MS. found among the ruins of Herculaneum*”. From this interesting volume we learn that Sir W. Drummond is in possession of more than eighty Greek MSS. and of one in Latin, a fragment of an heroic poem. They are all without an accent or spirit, and beautifully written: the letters are capitals; and there is no distinction between the words.

Great expectations, indeed, were raised when His Royal Highness the Prince Regent munificently engaged several literati to examine these MSS. but hitherto their labours have been almost entirely vain; the recovery therefore of the long lost decads of Livy, and of other precious writings, both Greek and Roman, must now be abandoned as hopeless.

Some charred volumes from Herculaneum

<sup>1</sup> This volume is the joint production of Sir William Drummond and Mr. Robert Walpole.

were sent, a few years since, as a present from the court of Naples, to His Royal Highness the Prince Regent: four of these, we believe, are still untouched; and various efforts have been made to unroll the other two, but without success. His Royal Highness's munificent offer of defraying the expenses of unrolling, decyphering, and publishing the MSS. in possession of the King of Naples, having been acceded to by the latter, the Rev. Mr. (now Dr.) Hayter was selected; he arrived at Naples, in the beginning of the year 1802, and was nominated one of the directors for the developement of the MSS. The result of his labours, Dr. H. has recently stated to the public<sup>1</sup>; from which we learn that more than two hundred "*Papiri*" were opened wholly, or in part, during his residence at Naples. Ninety-four MSS. brought by Dr. Hayter from Herculaneum, are in possession of the University of Oxford; which has announced its intention of publishing at large the most interesting of these precious reliques of antiquity<sup>2</sup>.

---

Two circumstances contributed to impart to

<sup>1</sup> In "A Report upon the Herculaneum Manuscripts, addressed by permission to His Royal Highness the Prince Regent, by the Rev. John Hayter, A. M."—4to. 1811.

<sup>2</sup> Monthly Magazine, vol. xxxii. p. 374.

the manuscripts of the antients that durability, to which we owe their preservation: viz. their singular care in preparing the vellum, and the attention paid to the ink employed for writing.

The vellum appears to have been selected for its fineness, close texture, and perfect clearness from every thing, which might prevent either the cutting or formation of the characters, or the adhesion of the ink: and for this purpose the vellum was carefully freed from every unctuous quality that would have counteracted the striking of the ink, or caused an excoriation of the latter when dry. The durability of vellum is truly astonishing. There are in our public libraries some books, upwards of one thousand years old; which exhibit no signs of decay, and which, accidents excepted, may last for many centuries to come, equally unimpaired by the ravages of time. Whatever might be the processes employed in preparing vellum for MSS. it is evident that it was better made one thousand years ago, than it has since been; as will easily appear by comparing books of different ages.

The use of ink was early known among the antients, and is mentioned by Pliny, Cicero, and Vitruvius. Horace compares a wretched panegyrist to ink, which blackens whatever it

touches'. It is not well ascertained how soon the present kind of writing-ink came into use : it has certainly been employed in most European countries for many centuries. The ink of the antients has nothing in common with ours but gum and colour : gall-nuts, vitriol and gum are the principal ingredients of modern ink, while lamp-black or the black obtained from burnt ivory formed the basis of that of the antients ; which was also made in the sun, and without the aid of fire. Whatever were the ingredients employed, the ink then made was unquestionably of a more encaustic nature than that used in subsequent ages, as is evident from its solidity and blackness, and its consequently less liability to fade or decay. The Chinese and many of the oriental inks appear to be prepared in a similar way. Red ink was obtained from vermillion, cinnabar and carmine ; purple, from the murex (mentioned in the course of this work,) which yields a purple colour, and was employed by the antients both for dying, and for painting in red. Blue, yellow, and green colours were made from pulverized gold and silver, sulphuretted, and submitted to the action of fire ; and were used for ornamenting and enriching MSS.

MSS. claiming a very remote antiquity are to be suspected, when they are written with ink, in

<sup>a</sup> Epist. 1. l. 2. v. 235, 236.

all respects similar to that now used. Where MSS. have sometimes been rendered incapable of being decyphered, by the quality of the ink, by time and by other accidents, they may be restored by reviving the writing; the following is recommended by M. De Vaines, as the simplest and most efficacious expedient for this purpose<sup>1</sup>.

Mix half a spoonful of brandy (spirit of wine?) with an equal quantity of clear water, and scrape into it a little nut-gall: when it has infused for a few minutes, let the parchment or vellum be lightly rubbed with a small piece of fine sponge, and the obliterated strokes will re-appear. This process, however, will with difficulty take effect, on paper that has for a long time been penetrated with moisture or damp.

The following process has also been successfully practised by Sir Charles Blagden, M. D. for the purpose of restoring decayed MSS. He recommends prussiated alkali, to be thinly spread with a feather over the traces of the letters, which are to be touched with a diluted acid, applied by means of a feather, or a piece of stick cut to a blunt point. Though the alkali should have produced no sensible change of colour; yet, as soon as the acid comes upon it, every trace of a letter turns to a fine blue, which soon acquires

<sup>1</sup> Dict. de Diplomatique, tom. i. p. 510.

its full intensity, and is beyond comparison stronger than the colour of the original trace had been. The corner of a piece of blotting paper is now to be carefully and dexterously applied near the letters, so as to absorb the superfluous liquor, and thus prevent the parchment from being stained : because this superfluous liquor, which takes part of the colouring matter from the letters, becomes a dye to whatever it touches. Care also must be taken not to bring the blotting paper in contact with the letters, as the colouring matter is soft while wet, and may easily be rubbed off.

The acid chiefly employed by Sir Charles Blagden was the muriatic ; but both the vitriolic and nitric acids succeed very well. They should however be so far diluted, as not to corrode the parchment, after which the degree of strength does not seem to be a matter of much nicety<sup>1</sup>.

The instruments, employed at different times for the purpose of writing, have varied according to the material on which men traced their thoughts. For tablets, the styles already mentioned<sup>2</sup> were in use : for paper and parchment, which were written on by means of a fluid, a species of reed (*calamus*) was antiently used,

<sup>1</sup> Philosoph. Transact. vol. lxxvii. p. 456.

<sup>2</sup> See page 57, *supra*.

being cut in the form of our modern pens. The strokes made with these instruments were mostly coarse and inelegant: according to Chardin, they are still employed by the oriental Greeks, Turks and Persians. No certain date can be assigned, when the pens now in use were first invented: they are supposed to have been known since the fifth century; and, subsequently to the tenth, reeds have not been employed for the transcribing of manuscripts. It is most probable therefore, that from the fifth to the tenth century both reeds and pens were in use, and that since the tenth century the use of pens has generally and exclusively been adopted in Europe<sup>1</sup>.

<sup>1</sup> De Vaines, Dict. de Diplomatique, tom. ii. p. 182.



## CHAPTER III.

*Origin and Progress of Printing ; Mechanism of the Art, &c.*  

---

No branch of Bibliography is, perhaps, of more importance than the History of Printing : in fact, an acquaintance with its discovery and progress, as well as with those artists who by their talents have contributed to its perfection, becomes indispensable, in order to obtain a correct knowledge of books. The following Sections, therefore, will exhibit a concise account of the origin and progress of printing, and the mechanism of the art, together with some observations on the earlier specimens of typography.

---

## SECTION I.

*Origin of Printing—Introduction of the Art into the different Cities of Europe.*

THE first authors or inventors of typography, by which we understand the art of printing with *moveable types*, were extremely anxious to preserve their important secret : occupied solely by their pecuniary interests, they probably

neither contemplated the incalculable benefits which literature would derive from its practice ; nor, still less perhaps did they regard the honour which so important a discovery would reflect upon themselves. Hence great difficulty has arisen, in ascertaining with precision the time when this useful invention was discovered : and different claims for various cities have in consequence been maintained by men of letters, who have urged those claims with various degrees of success. By no one has this interesting topic been discussed with more ability than by M. Santander<sup>1</sup> ; who has ably investigated the claims of the rival cities. In the following pages therefore we shall chiefly give the results of that eminent Bibliographer's enquiries.

The honour of having given birth to the typographic art is claimed by three cities, Haerlem, Strasburg and Mayence (or Mentz) : The pretensions of Haerlem have chiefly been advocated by M. Meerman, who has with much industry collected every thing that could support his hypothesis ; but his principal authority is the account published in the *Batavia* of Adrian Junius, who ascribes the invention of printing to Laurentius, the son of John, surnamed Coster, (Koster, that is Sacristan, of the Cathedral at Haerlem,

<sup>1</sup> Dictionnaire Bibliographique choisi du 15<sup>e</sup>. Siecle, tom. i. pp. 1—107.

at that time a respectable office.) Junius's narrative runs thus<sup>1</sup>:

“ One hundred and twenty-eight years since, while Coster was walking in a wood near the city (as the opulent citizens of that time were accustomed to do), he began first to cut some letters upon the rind of a beech tree; which being impressed on paper, he printed one or two lines as a specimen for his grand-children (the sons of his daughter) to follow. This having happily succeeded, he meditated greater things, as he was a man of ingenuity and judgment; and first of all with his son-in-law Thomas Peter, who left three sons (all of whom attained the consular dignity), he invented a more glutinous writing-ink, because he found the common ink sink and spread. With this he printed the *Speculum nostræ Salvationis*, a Flemish work composed of figures and letters; the leaves of which being printed only on one side, were afterwards glued together, that the blanks might not exhibit an unsightly appearance. Coster afterwards changed his wooden types for leaden ones, and these for tin ones: finding his new discovery a very profitable concern, he took into partnership one of his servants, named John (and who is *supposed* to have been sur-

<sup>1</sup> See the original passage in note (A) at the end of the Appendix.

named Fust.) This servant, having learned the manner of joining and casting characters, as well as other particulars relative to the art of printing, in which he had been instructed under an oath, stole from his master his whole printing apparatus, on Christmas eve, while the family were at prayers at church. Having first directed his flight to Amsterdam and thence to Cologne, he finally settled at Mayence. Here he established his printing-office; and in 1442 printed, with the types he had stolen from his master, Laurence Coster, the *Doctrinale Alexandri Galli*, (a grammar at that time in great request), together with the Treatises of Petrus Hispanus."

In support of this account, given on the hearsay of some aged persons, (men he says worthy of credit,) Junius adds the communications made to him by Nicolaus Galius, (who had formerly been his tutor) and Quirinus Talesius. By them he was informed, that they had in their youth frequently heard the same narrative related by one Cornelius, a bookbinder, who was nearly eighty years old, and whom Junius would represent as having been employed by Coster.

Such is the substance of this celebrated fable, the only authentic document, on which the Dutch writers have relied, in their strenuous efforts to vindicate for Haerlem its chimerical claims: it is evident (Santander remarks) that

Junius only wished to embellish his description of a city, where he at that time resided, by an idle tale, unknown till his own time, and the report of which had just then only begun to be circulated.

The truth is, no author, no Dutch work whatever, written in the fifteenth, or early in the sixteenth century, makes the least possible mention of this fact; not even the celebrated Erasmus, who, being born at Rotterdam in 1467, could not be ignorant of an event so remarkable, and so glorious for his country.

A circumstance, which further tends to invalidate Junius's account, is, that Quirinus Talsius, the very authority he refers to, was for several years Erasmus's secretary: now it is incredible that Erasmus could be ignorant of a fact, related with all its circumstances to Adrian Junius. If Erasmus knew it, it is difficult to conceive how *he* could suffer so remarkable an event to pass in silence; especially as he had so many opportunities to speak of the history of printing, being on terms of intimate friendship with the celebrated Thierry Martens, of Alost, the first Dutch printer, whose epitaph Erasmus composed; and who was so much interested in vindicating this honour for his country, if the fact had been true. But the case is quite the reverse: whenever he speaks of the invention

of this art, it is always most explicitly in favour of Mayence, and never of Haerlem, of which he does not say a single word<sup>1</sup>.

It would exceed the limits necessarily assigned to this abstract of the history of the typographic art, were we to enter into all the details of the examination of Meerman's account, instituted by Santander. It may therefore suffice to observe, that he has fully investigated the claims in favour of Haerlem; and, independently of the strong presumptive evidence already adduced, he has proved not only that such a person as Coster never existed, and consequently that printing was not discovered at Haerlem; but also that the celebrated *Speculum*, on which Meerman so strenuously relies, is printed with fusile types. Far from being executed about the year 1430, he is persuaded it cannot be prior to the year 1480: the want of signatures, figures, and other typographic marks, whence Meerman would infer its antiquity, is common to thousands of other editions of the fifteenth century; besides, it would be ridiculous to look for signatures, figures, and catchwords in a book, composed of a single sheet.

So strenuously, however, does Meerman advocate Junius's romantic narrative, that he would make paradoxes pass for proofs: his

<sup>1</sup> See note (B) at the end of the Appendix.

enthusiasm in favour of his country induces him to represent Coster as an extraordinary man ; who, contrary to the order of nature in the invention of arts, begins the execution of his pretended typographical art, by printing with moveable letters an *opisthographous* book (that is, one printed on both sides),—afterwards retrogrades towards elementary ideas, and finishes, where the art must have commenced, by printing the *Speculum humanæ Salvationis*, the *Figuræ Biblicæ*, and other similar works, which are executed only on *one* side ; and which Meerman, *without foundation*, attributes to his pretended first printer : for, Baron Heineken has demonstrated that all these books, with images engraved on wood, were originally composed and executed in Germany. His elaborate work<sup>1</sup> contains, among other curious notices, a very detailed account of several editions of the *Speculum humanæ Salvationis*, the very work rendered so celebrated by the fable of Junius and the pretensions of the Dutch. We thence learn, that there are two Latin editions of it extant, without date ; another in Latin and German, printed at Augsburg in 1471 ; several in the German language, some of which are without date, while others bear the dates of 1476, 1492, and 1500 ;

<sup>1</sup> *Idée Générale d'une collection complète d'estampes*, Leipsic, 8vo. 1771.

two, in the Flemish tongue without date, and a third printed by John Veldener, in 1483; and lastly, others in French, which are preserved in the libraries of the different cities, universities and monasteries of Germany<sup>1</sup>.

It is evident therefore that Haerlem is not the city, where the art of printing, “the nurse and preserver of the arts and sciences,” was discovered. If we examine all the authors without exception, who have written in favour of that city, we shall not find the least contemporary document, on which to support their pretensions: every assertion they make, is reduced to the narrative of Junius, solely composed of hearsays, on which every one comments according to his fancy or his prejudices. Yet, on the authority of this fable, have the Dutch proceeded to strike medals, engrave inscriptions, and erect statues and other monuments to the glory of the immortal and incomparable first printer Laurent Janssoen, whom they have sometimes represented to be a disturber of the public peace, and have condemned him as such, sometimes as a sacristan or church-warden, afterwards a sheriff, then a treasurer, and finally an illustrious branch of the house of Brederode, a

<sup>1</sup> See an account of this celebrated work, illustrated with a fac-simile, in the Appendix (No. I.)



descendant in the right line from the antient sovereigns of Holland !

If numbers could add certainty in deciding this long-contested question, they will also be found to militate against the claims of Haerlem. Mallinkrot, who treats this subject with great skill and discernment, has with indefatigable industry collected testimonies from both sides of the question, from the promulgation of the art to the time in which he wrote (1640) ; and has placed them in the following order in the beginning of his work on the origin and progress of printing<sup>1</sup>.

For Mentz, before the dispute was started by Junius 62

Those who have written on the same side since Junius 47

---

109

---

Those who have written against Haerlem . . . . 13

Those who are neuters . . . . . 11

---

24

---

From this comparison it is evident that the numbers are greatly against the pretensions of Haerlem. Equally decisive is the result of M. Daunou's Analysis of the different opinions relative to the origin of typography<sup>2</sup>.

<sup>1</sup> Bernandini à Mallinkrot de ortu et progressu artis typographicæ. Colon. Agrippinæ, 1640. 4to.

<sup>2</sup> Daunou, Analyse des Opinions diverses sur l'origine de

Transported by their patriotism, learned Dutchmen have resorted to every possible expedient in order to represent Coster not only as the father of the art of printing, but also as the inventor of engraving on wood; a claim that cannot be supported, and which has even less foundation than the former.

For, certainly, if there had lived at Haerlem an engraver on wood, such as they would have us believe in the person of their Coster, we should have found some notice of him in Carel Van Mander's History of the Lives of Painters and Engravers, published in 1603<sup>1</sup>; a work for which he would doubtless have made the most accurate researches, particularly in every thing relative to Flemish and Dutch artists. One would naturally expect to see, in such a work, an exact and minute account of so celebrated an artist as Coster, if he had really been the inventor of the art of engraving in wood, whose glory so deeply interested the city of Haerlem,

*l'Imprimerie*, 8vo. Paris, an xi. An abstract of these different opinions will be given *infra*, Part III. chap. II. sect. III. in the account of writers who have treated on the origin of printing.

<sup>1</sup> Charles Van Mander, or Vermander, was born at Meulebeeke, a village in Flanders, in the lordship of Courtray, in 1548; he settled at Haerlem in 1583; and went thence to Amsterdam in 1603, where he died September 11, 1606, in the 58th year of his age.

where the author had settled. The famous Laurent Coster, however, is not at all noticed either as a printer or as an engraver on wood, or in fact under any other denomination whatever; though the *Batavia* of Junius had then been printed nearly twenty years, and the inhabitants of Haerlem were perfectly acquainted with his narrative respecting Coster. It is not difficult (Santander observes) to divine the reason of all this:—Van Mander well knew that historical facts, founded on conjectures and related by hearsay, were not worthy of credit; and therefore did not think proper to introduce such a fable into his work, however agreeable it might be to his fellow-citizens.

It appears very certain that printing is indebted for its origin to the art of engraving on wood: at the end of the fourteenth and in the beginning of the fifteenth century, the Italians, Germans, Flemings and Dutch began to engrave on wood and copper<sup>1</sup>; but the previous advances were gradual. The inscriptions in relief upon monuments and altars, in the cloisters and over church-porches, served as models for block-

<sup>1</sup> The progress of *early engraving and ornamental printing* is traced with great ability, and illustrated with very numerous engravings, by the Rev. T. F. Dibdin in the Preliminary Disquisition prefixed to his elegant and improved edition of *Anties* and Herbert's *Typographical Antiquities of Great Britain and Ireland*, pp. iii—lvii.

printing: the letters on painted windows greatly resemble those in the books of images. The invention of playing cards was an intermediate step. M. Bullet (in his "*Recherches Historiques sur les Cartes à jouer*") endeavours to shew that they were invented in France about the year 1376: but Baron Heinecken has proved that the invention of playing cards belongs to the Germans, and that they were known and used in Germany, in the year 1300. At first, the cards were painted; about a century afterwards a method was devised of printing them from blocks. To this we may directly trace the art of printing; of which the books of images form the next step.

The manufacturers of playing cards first began to engrave on wood the images of the saints; to these they afterwards added some verses or sentences analogous to the subject, as Baron Heinecken found in a very curious wood-cut of St. Christopher, which he discovered in the convent of the Chartreux, at Buxheim, near Memmingen<sup>1</sup>; and at the foot of which he read the following words, engraved and printed together with the figure: *Cristoferi faciem die quâcunque tueris. Illâ nempe die, morte malâ non morieris. Millesimo CCCC<sup>o</sup>. XX<sup>o</sup> tertio.* As the art of engraving on wood proceeded, its pro-

<sup>1</sup> This great curiosity is now in the superb collection of Earl Spencer.

fessors at length composed historical subjects, with a text or explanation engraven on the same plates: these form the *books of images* above mentioned: they were printed from wooden blocks; one side of the leaf only is impressed, and the corresponding text is placed below, beside, or proceeding from the mouth of the figure<sup>1</sup>.

These books of images, then, may with very great probability be regarded as the first attempts at printing, and as indicating the means of discovering that important art: for nothing more was necessary than to cut the letters engraven in relief on the plates, or rather to engrave them separately, in order to render them moveable, and thus allow any word, sentence, &c. to be printed at pleasure. This was accomplished by John Gutenberg, of Mayence (or Mentz), about the year 1438.

John Gutenberg or Gansfleisch, who is supposed to have been born at Mayence, in the beginning of the fifteenth century, settled at Strasburg about the year 1424, and perhaps before. In 1435 he entered into a partnership with Andrew Drizhennius or Dritzehen, John Riff, and Andrew Heilman, citizens of Stras-

<sup>1</sup> These books of images are of extreme rarity; some account of them will be found in the Appendix, No. I., illustrated by accurate fac-similes.

burg, and bound himself to disclose to them some important secrets, by which they should make their fortunes. Each at first contributed eighty florins, and afterwards one hundred and twenty-five. The workshop was in the house of Andrew Dritzehen; who dying, Gutenberg immediately sent his servant Lawrence Beildeck to Nicolas, the brother of the deceased; and requested that no person might be admitted into the workshop, lest the secret should be discovered, and the *forms* stolen. But they had already disappeared: and this fraud, as well as the claims of Nicolas Dritzehen to succeed to his brother's share, produced a law-suit among the surviving partners. The cause was heard: from the depositions of five witnesses who were examined, and especially from the evidence of Beildeck, Gutenberg's servant, it is incontrovertibly proved that Gutenberg was the first who practised the art of printing with moveable types, and that on the death of Andrew Dritzehen he had expressly ordered the forms to be broken up and the characters dispersed, lest any one should discover his secret. The result of this law-suit was a dissolution of the partnership<sup>1</sup>.

<sup>1</sup>The document containing an account of this trial, together with the sentence of the magistrates of Strasburg, is dated in December, 1439. It was published in the original German

Gutenberg, after having sunk what he and his associates had embarked in this speculation, went in 1445 to his native city Mayence, and resumed his typographic labours: here, in 1450, he entered into a new partnership with John Fust, an opulent citizen, who advanced him the capital necessary to establish a new printing-office. At this establishment was printed for the first time (in 1455) the celebrated Latin Bible, so much disputed among bibliographers<sup>1</sup>; the expenses incidental to which being very considerable, Fust instituted a suit against Gutenberg; who was obliged to pay interest, and also part of the capital so advanced. In consequence of this with a Latin version by M. Schoepflin in his “*Vindiciæ Typographicæ*,” whence Santander has introduced an extract into his *Dictionnaire Bibliographique*, vol. i. pp. 74—77, notes. In the different documents above referred to, John Gutenberg is variously called *Johannes Gutenberg*;—*Johannes de Moguntia*, dictus *Gutenberg*;—*Johannes dictus Gensefleisch*, alias nuncupatus *Gutenberg de Moguntia*;—*Johannes Gensefleisch junior*, dictus *Gutenberg*;—*Johannes Gansfleisch*, dictus *Sulgeloch* vel *Sorgeloch*.

<sup>1</sup> For a particular account of this famous bible, see Santander, vol. ii. pp. 176—180. Another specimen from Gutenberg’s press was discovered a few years since by M. Fischer, among a bundle of old accounts in the archives of Mayence. It is an almanack for the year 1457, and served as a wrapper for a register of accounts for that year. M. Fischer thinks it was printed towards the close of the year 1456; and consequently is the most antient specimen of printing, that is extant with a certain date. Peignot, *Repertoire Universel*, p. 358.

suit, the partnership was dissolved; and the whole of Gutenberg's printing apparatus fell into the hands of John Fust.

Notwithstanding this unfortunate circumstance, Gutenberg was not discouraged from following his pursuits: he established a new press, and continued to exercise his art until 1465, when being admitted by the elector Adolphus of Nassau into his band of gentlemen-pensioners, with a handsome salary, he relinquished an art which had caused him so much trouble and vexation.

Although no printed work has hitherto been discovered, bearing the name of John Gutenberg, it is nevertheless certain that he printed several, and that the *Catholicon Johannis de Balbis*<sup>1</sup> is one of the productions of his press; the characters being exactly the same as those afterwards employed in the *Vocabularius ex quo*<sup>1</sup>, printed in 1467 in Gutenberg's office, which after his death in 1468 became the property of Conrad Humery, syndic of the city of Mayence, who, most probably had advanced money for its establishment.

John Fust having, by virtue of the judgment given Nov. 6, 1455, above mentioned, become possessed of Gutenberg's original typographic

<sup>1</sup> A brief notice of these works will be found in the Appendix, No. VII.



apparatus, began to print on his own account, with the assistance of Peter Schoiffer, of Gernsheim; an industrious young man of inventive talents, who was most probably initiated into the mysteries of the art during the continuance of the partnership. Their first publication was a beautiful edition of the Psalms, finished Aug. 14, 1457, soon after Schoiffer's separation from Gutenberg: it is the first book known to be extant, which has the name of the place where it was printed, and that of the printers, together with the date of the year when it was executed.

From the short time which elapsed between the dissolution of Gutenberg's and Fust's partnership, and the date affixed to the above mentioned edition of the Psalter, there is reason to believe that the characters employed in its execution were already at hand, and had been finished by Gutenberg previously to his rupture with Fust. In fact, it does not seem likely that within eighteen months Peter Schoiffer (who is admitted to have improved the art of letter-founding) could have prepared all the characters necessary for the printing of so considerable a work, in addition to the instruments invented for casting letters, which he must also have made. A further proof against Schoiffer is, that the large initial letters of his edition of the Psalter had already been employed in former

impressions, which were indisputably made by Gutenberg.

Although the initial letters of this Psalter were engraven on wood, yet the rest of the volume is certainly printed with metal types; the invention of which has by some authors been ascribed to Peter Schoiffer. Trithemius<sup>1</sup>, however (who was contemporary with him), asserts the contrary to be the case; and positively declares that Gutenberg and Fust invented the art of casting characters in metal, which before they were obliged to cut with the hand; but that Schoiffer subsequently discovered a more expeditious method, which further contributed to the perfection of the art.

It is evident, therefore, that the art of founding metal characters was acquired from John Gutenberg, to whom we are also indebted for its invention; and was afterwards perfected by Schoiffer<sup>2</sup>, who invented punches for striking the matrices. For this last improvement Fust rewarded him, by giving him his only daughter in marriage.

We have, under the firm of Fust and Schoiffer, the *Psalter* of 1457, and a reprint of the

<sup>1</sup> Annales Hirsaug. tom. ii. p. 421.

<sup>2</sup> See some additional testimonies confirming the above statements, and drawn from publications of the younger Schoeffer, in Note (B) at the end of the Appendix.

same work in 1459 ;—the *Rationale Durandi*, 1459 ;—*Clementis Papæ Constitutiones*, 1460 ;—*Biblia Latina*, 1462 ;—*Liber sextus Decretalium*, 1465 ;—*Cicero de Officiis*, 1465 ; and a reprint of the same in 1466, *quartâ die mensis Februarii*. Fust's name appears for the last time to the *Cicero de Officiis*, of 1466 : all works subsequent to that date exhibit the name of Schoiffer alone ; who continued to print till his death in 1502, when he was succeeded by his son John Schoiffer.

Having thus traced the progress of the typographic art, we apprehend the reader will concur in our opinion, 1. That the city of Mayence, or Mentz, has the fairest claim to be considered as the birth-place of this inestimable discovery ; —2. That Gutenberg was its inventor ;—3. That Schoiffer completed it by the invention of punches for striking the matrices ;—and 4. That John Fust, having furnished, throughout, the money necessary for the establishment of the printing-office, can only be considered as a sleeping partner in the concern, or rather as a protector of the art of printing.

When the city of Mentz was taken by Adolphus, Count of Nassau, in 1462, Fust and Schoiffer suffered materially, in common with their fellow-citizens : their workmen dispersed themselves to seek their fortunes, and the art of printing was thus diffused over Europe. As the

limits necessarily assigned to a Manual will not admit of a detailed account of the introduction of typography into the different cities of Europe, the reader (it is hoped) will be gratified by the following brief series of dates and places, extracted from Santander's elaborate History of Printing. The Roman numerals indicate the *articles* ;—the Arabic figures, the *date* ;—the names of the *towns* follow in small capital letters ;—the titles of the books first printed at each place with *certain* dates, follow in *Italic* ;—and the *printers' names* conclude each article. Such names as occur in parentheses are those of printers, who are considered to be the first in each respective town, but whose impressions are destitute of dates.

- I. 1457. MAYENCE, *Psalmorum Codex*, in folio. Printers, John Fust and Peter Schoiffer. (John Gutenberg.)
- II. 1461. BAMBERG, *A Collection of Fables*, in German. fol. Pr. Albert Pfister.
- III. 1465. SUBBIACO, *Lactantii Opera*. 4to. Pr. Conradus Sweynheim and Arnoldus Pannartz.
- IV. 1467. ROME, *Ciceronis Epistolæ familiares*, in 4to. The same printers.
- V. 1467. ELFELD, *Vocabularium ex quo*. Pr. Henry and Nich. Rechtermuntze, and Wigandus Spyes.
- VI. 1467. COLOGNE, *S. August. de Singul. Clericor.* 4to. Pr. Ulricus Zel, or Zell, of Hanau.
- VII. 1468. AUGSBURG, *Meditationes vitæ Christi*. fol. Pr. Ginter Zainer, of Reutlingen.
- VIII. 1469. VENICE, *Ciceronis Epistolæ familiares*. fol. Pr. Joannes de Spira.

- IX. 1469. MILAN, *Miracoli de la glor. V. Maria*. 4to. Pr. Philippus de Lavagna.
- X. 1470. NURENBERG, *Comestorum vitiorum*. fol. Pr. Joannes Semsenschmidt (1472)<sup>1</sup>.
- XI. 1470. PARIS<sup>2</sup>, *Epistolæ Gasparini Pergamensis*. 4to. Pr. Ulricus Gering, M. Crantz, and M. Friburger, of Colmar.
- XII. 1470. FOLIGNO, *Leon. Aretini de Bello Italico*. fol. Pr. Emilian de Orfinis.
- XIII. 1470. TRE'VI, *Hist. de indulgentia B. Francisci*. 4to. Pr. Joan. Reynardi.
- XIV. 1470. VERONA, *la Batracomiomachia*. fol. Pr. Joan. de Verona (1472).
- XV. 1471. STRASBURG, *Gratiani decretum*. fol. Pr. Henricus Eggestein (Joan. Mentel or Mentelius).
- XVI. 1471. SPIRE, *Postilla super Apocalypsim*. 4to. Pr. Petrus Drach (1477).
- XVII. 1471. TREVISO, *Mercurius Trimegister*. 4to. Pr. Girardus de Lisa, de Flandria.
- XVIII. 1471. BOLOGNA, *Ovidii Opera*. fol. Pr. Balthasar Azzoguidi.
- XIX. 1471. FERRARA, *Martialis epigram*. 4to. Pr. Andreas Belfortes.
- XX. 1471. NAPLES, *Bartholi de Saxo Ferrato lectura*. fol. Pr. Sixtus Riessinger, of Strasburg.
- XXI. 1471. PAVIA, *Joann. Matthæi de Gradibus opera medica*. fol. Pr. Anton. de Carcano (1476).

<sup>1</sup> The figures within parentheses in the art. x. and in some following ones, indicate the date of impressions, in which the printers' names appear for the first time.

<sup>2</sup> When printing was first established at Paris, the copyists, finding their business so materially injured, presented a memorial of complaint to the parliament; which tribunal (as superstitious as the people who considered the printers to be conjurors) caused their books to be seized and confiscated. Louis XI. however, who with all his bad qualities was the friend and patron of letters, prohibited the parliament from taking any further cognizance of the affair, and restored their property to the printers. Lambinet, *Recherches sur l'Imprimerie*, pp. 171, 172.

- XXII. 1471. FLORENCE, *Comment. Servii in Virgil.* fol. Pr. Bernard Cennini and Son.
- XXIII. 1472. CREMONA, *Angeli de Perusio lectura.* fol. Pr. Dion. de Paravisino and Steph. de Merlinis, of Leucho.
- XXIV. 1472. FIVIZANO, *Virgilius.* fol. Pr. James Baptista (a priest) and Alexander.
- XXV. 1472. PADUA, *la Fiammetta di Boccacio.* 4to. Pr. Barth. de Valdezochio, and Mart. de Septem Arboribus.
- XXVI. 1472. MANTUA, *Tractatus Maleficiorum.* fol. Pr. Petrus Adam de Michaelibus.
- XXVII. 1472. MONTRE'AL, in Sicily, or Mondovi, in Italy, according to Peignot, *S. Antonini de instruct. confess.* 4to. Pr. Ant. Mathias, of Antwerp, and Balthasar Corderius.
- XXVIII. 1472. JESI, *Comedia di Dante.* fol. Pr. Fridericus Veronensis.
- XXIX. 1472. MUNSTER in Argau, *Roderici Speculum.* fol. Pr. Helias Helye, or de Louffen.
- XXX. 1472. PARMA, *Trionfi di Petrarca.* fol. Pr. Andreas Portiglia.
- XXXI. 1473. BRESCIA, *Statuta Brixia.* fol. Pr. Thomas Ferrandus.
- XXXII. 1473. MESSINA, *Vita di S. Hieronymo.* 4to. Pr. Henricus Alding.
- XXXIII. 1473. ULM, *Opus de mysterio missæ.* 4to. Pr. Joan. Zainer, of Reutlingen.
- XXXIV. 1473. BUDA, *Cronica Hungarorum.* fol. Pr. Andreas Hess.
- XXXV. 1473. LAUGINGEN, *S. August. de Consensu Evangelistarum.* fol. Printer's name not known.
- XXXVI. 1473. MERSEBURG, *S. August. de Quæstionibus Orosii.* 4to. Pr. Lucas Brandis.
- XXXVII. 1473. ALOST, *Speculum Conversionis Peccator.* 4to. Pr. Theodoricus (or Thierry) Martens.
- XXXVIII. 1473. UTRECHT, *Historia scholastica novi Testam.* fol. Pr. Nicholas Ketelaer, and Ger. de Leempt.
- XXXIX. 1473. LYON, *Lotharii Diaconi Cardinalis Compendium breve.* 4to. Pr. Bartholomæus Buyer.

- XL. 1473. S. URSIO (a small place near Vicenza), *J. Duns Scotus, super tertio sententiarum*. fol. Pr. Joannes de Rheno.
- XLI. 1474. VICENZA, *Dita mundi*. fol. Pr. Leonardus Achates, of Basle.
- XLII. 1474. COMO, *Tractatus de appellationibus*. fol. Pr. Ambrosius de Orcho, and Dionys. de Paravicino.
- XLIII. 1474. TURIN, *Breviarium Romanum*. 8vo. Pr. Joh. Fabri, and Joanninus de Petro.
- XLIV. 1474. GENOA, *Summa Pisanella*. fol. Pr. Mathias Moravus, and Mic. de Monacho.
- XLV. 1474. SAVONA, *Boetius de Consol. philosophiæ*. 4to. Pr. John Bon (Bonus Johannes).
- XLVI. 1474. ESLINGEN, *Th. de Aquino in Job*. fol. Pr. Conradus Fyner.
- XLVII. 1474. BASLE, *Der Sassen Spiegel*. fol. Pr. Bernardus Richel (Bertholdus Rodt).
- XLVIII. 1474. VALLIS SANCTÆ Mariæ<sup>1</sup>, *Breviarium Moguntin*. 4to. Pr. Fratres vitæ communis.
- XLIX. 1474. VALENCIA, *Obres o Trobes de la S. V. Maria*. 4to. Pr. Alonso Fernandez de Cordova, and Lambert Palmart (1478).
- L. 1474. LOUVAIN, *Commoda ruralia*. fol. Pr. Joannes de Westphalia.
- LI. 1474. WESTMINSTER, *The Game at Chess*. fol. Pr. William Caxton. (Vide *infra*, sect. II. p. 176 et seq.)
- LII. 1475. LUBECK, *Rudimentum Novitiorum*. fol. Pr. Lucas Brandis, of Schass.

<sup>1</sup> Santander conjectures this place to be *Marihausen*, a convent of the brethren of the common life, situated in the Rhingau, a territory belonging to Mayence or Mentz. This order was instituted by Gerard the Great, under the rule of St. Augustin: in addition to the other employments prescribed by their statutes, the members of this fraternity were bound to transcribe the works of the fathers and ecclesiastical authors. As the discovery of printing deprived them of their means of subsistence, these industrious monastics applied themselves to the practice of that art, in order that they might fulfil the spirit of their rule.

- III. 1475. BURGDORFF, *Tractatus de Apparitionibus*. fol. Printer's name not known.
- IV. 1475. BLAUBURREN (or Blaubeuern), *Ob eyn man sey zu nemen Weib, &c.*<sup>1</sup> fol. Pr. Conradus Mancz.
- V. 1475. CAGLI, *Musei Vegii, de Morte Astianactis*, 4to. Pr. Robertus de Fano and Bernardinus de Bergamo.
- VI. 1475. CASOLE, *Vitæ Sanctorum*. 4to. Pr. John Fabri.
- VII. 1475. MODENA, *Virgilius*. fol. Pr. Joan. Vurster.
- VIII. 1475. PERUGIA, *Verulami de Arte Grammatica*. 4to. Pr. Henricus Clayn of Ulm (1476).
- IX. 1475. PIE'VE DI SACCO, (a small town belonging to the late republic of Venice), *Quatuor Ordines, hebraice*. fol. Pr. Rabbi Mescullam, surnamed Kotzi.
- X. 1475. PLACENZA, *Biblia Latina*. 4to. Pr. Petrus de Ferratis.
- XI. 1475. REGGIO, *R. Salomon Jarchi in Pentateuchum*. fol. Pr. Abraham Garton.
- XII. 1475. BARCELONA, *Valasti de Tarenta, de Epidemia*. Pr. Nicolaus Spindeler (1478).
- XIII. 1475. SARAGOSSA, *Manipulus Curatorum*. fol. Pr. Matthæus Flandrus.
- XIV. 1476. ANTWERP, *Thesaurus Pauperum*. fol. Pr. Theodoricus (or Thierry) Martens of Alost.
- XV. 1476. BRUGES, *Bocace, du Déchiet des Nobles, &c.* Pr. Colard Mansion.
- XVI. 1476. BRUSSELS, *Gnotosolitos*<sup>2</sup>. fol. Pr. Fratres vitæ communis.
- XVII. 1476. NOVA PLZNA (New Pilsen, in Bohemia), *Statuta Synodalia Pragensia*. 4to. Printer's name not known.

<sup>1</sup> The title of this work, according to Santander, is, *Alberti Van Eyb, Ob eyn man sey zu nemen Weib oder nit*, i. e. Whether a man should take a wife or not? He adds that this little treatise was repeatedly printed in the fifteenth century. Dict. Bib. du 15<sup>e</sup> siècle, tom. i. 336, note. Blauburren is a small town in the kingdom of Wirtemberg.

<sup>2</sup> The title of this work is, *Speculum Conscientiæ, quod Gnotosolitos dicitur*: it is a very thick folio volume, printed in two columns of fifty lines each, and in Gothic characters. Santander has given a very detailed account of it.



- LXVIII. 1476. ROSTOCK, *Lactantii Opera*. fol. Pr. Fratres vitæ communis.
- LXIX. 1476. POLLIANO (or Pogliano, a small place about four miles from Verona), *Petrarcha, degli huomini famosi*. 4to. Pr. Innocentius Ziletus and Felix Antiquarius.
- LXX. 1476. TRENT, *De Obitu Pueri Simonis*, 4to. Pr. Hermannus Schindeleyp.
- LXXI. 1476. DELFT, *Biblia, belgice*. fol. Pr. Jacob Jacobs and Maurice Yemants.
- LXXII. 1477. DEVENTER, *Reductorium Bibliæ*. fol. Pr. Richard Paffroet.
- LXXIII. 1477. GOUDA, *Epistelen en Evangelien*. fol. Pr. Gerard Leu or Leuw.
- LXXIV. 1477. ANGERS, *Manipulus Curatorum*. fol. Pr. Joann. de Turre and Joan. de Morelli.
- LXXV. 1477. PALERMO, *Consuetudines Panormi*. 4to. Pr. Andreas de Wormatia.
- LXXVI. 1477. ASCOLI, *Cronica de S. Isidoro Menore*. 4to. Pr. Guillelmus de Linis.
- LXXVII. 1477. LUCCA, *Triumpho di Petrarca*. fol. Pr. Barthol. de Civitali.
- LXXVIII. 1477. SEVILLE, *Sacramentale, sive Catechismus Puero-  
rum*. 4to. Pr. Anton. Martinez, de la Talla, Bartho. Segura, and Alfonso del Puerto.
- LXXIX. 1478. COSENZA, *Dell' Immortalità dell' Anima*, 4to. Pr. Octavius Salomonius de Manfredonia.
- LXXX. 1478. COLLE, *Dioscorides, latine*. fol. Pr. Joannes Al-  
lemanus de Medemblick.
- LXXXI. 1478. CHABLIS, *Le Livre des bonnes moeurs*. fol. Pr. Pierre le Rouge.
- LXXXII. 1478. GENEVA, *Le Livre des Saints Anges*. fol. Pr. Adam Steinschawer, de Schuinfordia (1480).
- LXXXIII. 1478. OXFORD, *Expositio in Simbolum*. 4to. Pr. Theodoricus Rood (1481).—See sect. II. § 2, *infra*.

- LXXXIV. 1478. PRAGUE, *Statuum utraquisticorum Articuli*. fol. Printer's name unknown.
- LXXXV. 1478. MONAST. SORTEN., *Leonardi Aretini Comædia*, &c. fol. Printer's name not known.
- LXXXVI. 1478. EICHSTETT (Neustad), *Summa Hostiensis*. fol. Pr. Michael Reyser.
- LXXXVII. 1479. WURTZBURG, *Breviarium Diocæs. Herbipolensis*. fol. Pr. Stephanus Dold, Jeorius Ryser, and Joan. Benkenhub.
- LXXXVIII. 1479. ZWOLL, *Summulæ Petri Hispani*. fol. Pr. Johannes de Vollehoe.
- LXXXIX. 1479. NIMEGUEN, *Epistola de privilegiis Ord. Mendicant.* 4to. No Printer's name.
- XC. 1479. PIGNEROL, *Boetius de Consolatione Philosophiæ*. fol. Pr. Jacobus de Rubeis.
- XCI. 1479. TUSCULANO, *Æsopi Fabulæ*. 4to. Pr. Gabriel Petri.
- XCII. 1479. TOULOUSE, *Tractatus de jure emphiteotico*. fol. Pr. Joannes Teutonicus.
- XCIII. 1479. POICTIERS, *Breviarium historiale*. 4to. Pr. Joan. Bouyer and Guill. Bouchet (1499).
- XCIV. 1479. SEGORBA, *Constitutiones Synodales*. fol. No Printer's name.
- XCV. 1479. LERIDA, *Breviarium Illerdense*. fol. Pr. Henricus Botel.
- XCVI. 1480. OUDENARDE, *Herm. de Petra Sermones*. fol. Pr. Arnoldus Cesaris.
- XCVII. 1480. HASSELT, *Epistelen en Evangelien*. 4to. No Printer's name.
- XCVIII. 1480. NONANTOLA, *Breviarium Romanum*. 4to. Pr. Georg. & Anselm. de Mischinis.
- XCIX. REGGIO, *Nic. Perotti Rudim. Gram.* 4to. Pr. Barthol. and Laurentius de Bruschi.
- C. 1480. FRIULI, *Platina de honestâ voluptate*. 4to. Gerardus de Flandria;—probably the same person as Gerardus de Lisa, who printed at Treviso. (See No. xvii. p. 164.)

- ci. 1480. CAEN, *Horatii Epistolæ*. 4to. Pr. Jacobus Durandus and Egidius Quijoue.
- cii. 1480. SAINT ALBANS, *Laurentii Guil. de Saona, Rhetorica nova*. 4to. No Printer's name.—See sect. II. § 4, p. 197.
- ciii. 1481. SALAMANCA, *Nebrixa introductiones Latinæ*. fol. Pr. Leo Alemanus et Lupus Sanz (1496).
- civ. 1481. LEIPSICK, *Glosa super Apocalipsim*. 4to. Pr. Marcus Brand (1484).
- cv. 1481. CASAL, *Ovidii Epist. Heroides*. fol. Pr. Guil. de Canepa nova, de Campanilibus.
- cvi. 1481. URBINO, *Marii Philelphi Epistolarium*. Pr. Henricus de Colonia (1493).
- cvii. 1481. VIENNE (in France), *Nic. de Clemangis de Lapsu justitiæ*. 4to. Pr. Peter Schenck.
- cviii. 1481. AURACH (in Wirtemberg), *Leben der Heiligen* (Lives of the Saints). Pr. Conradus Fyner.
- cix. 1482. AQUILA, *Vita de Plutarcho*. fol. Pr. Adam de Rotwil.
- cx. 1482. ERFURT, *Lutrei quæstiones in libros Arist. de Anima*. 4to. Pr. Paulus Wider de Hornbach.
- cxI. 1482. MEMMINGEN, *Fasciculus temporum*. fol. Pr. Albertus Kunne.
- cxii. 1482. PASSAU, *Epistola de morte S. Hieronimi*. 4to. Pr. Conradus Stahel and Benedictus Mayr.
- cxiii. 1482. REUTLINGEN, *Summa Pisani*. fol. Joh. Otmar.
- cxiv. 1482. VIENNA, *Manipulus Curatorum*. 4to. Pr. Joh. Winterburg (1472).
- cxv. 1482. PROMENTOUR, *Doctrinal de Sapience*. fol. Pr. Louis Guerin.
- cxvi. 1483. MAGDEBURG, *Officium Missæ*. 4to. Pr. Albertus Rauenstein and Joachimus Westval.
- cxvii. 1483. STOCKHOLM, *Dialogus Creaturarum*. 4to. Pr. Joh. Snell.
- cxviii. 1483. GHENT, *Guillermi Rhetorica divina*. 4to. Arnoldus Cæsaris.
- cxix. 1483. TROYES, *Breviarium Trecentense*. 8vo. Pr. Guil. le Rouge (1492).

- CXX. 1483. SCHIEDAM, *Roman de chevalier Delabere*. 4to. No Printer's name.
- CXXI. 1483. HARLEM, *Formulae Novitiorum*. 4to. Pr. Joh. Andriesson<sup>1</sup>.
- CXXII. 1483. CULEMBURG, *Speculum humanæ Salvationis*, in Dutch. 4to. Pr. John Veldener.
- CXXIII. 1483. LEYDEN, *Die Cronike van Holland, &c.* 4to. Pr. Heynricus Heynrici.
- CXXIV. 1483. PISA, *Francisci de Accoltis consilia*. Pr. Laurentius and Angelus Florentini (1484).
- CXXV. 1483. GIRONNE, *Memorial del peccador*. fol. Pr. Matthew Vendrell.
- CXXVI. 1484. BOIS-LE-DUC, *Tondalus visioen*. 4to. Pr. Ger. Leempt. de Noviomago (Nimeguen).
- CXXVII. 1484. WINTERPERG (or Winterburg), *Albertus Magnus de Eucharistia*. Pr. Joannes Alacraw:
- CXXVIII. 1484. CHAMBERRI, *Le livre de Baudoyne Comte de Flandre*. fol. Pr. Antonius Neyret.
- CXXIX. 1484. BREAND-LOUDE'HAC (or Loudeac), *le Songe de la Pucelle*. 4to. Pr. Robin Fouquet.
- CXXX. 1484. RENNES, *Coustumes de Bretagne*. 12mo. Pr. Pierre Belleesculée and Josses.
- CXXXI. 1484. SIENNA, *Pauli de Castri Lectura in Sextum codicis*. fol. Pr. Henricus de Colonia.
- CXXXII. 1484. SONCINO, *Delectus Margaritarum, hebraice*. 4to. Pr. Joshua Salomon and partners.
- CXXXIII. 1484. NOVI, *Summa Baptistiniana*. 4to. Pr. Nicol. Girardengus.
- CXXXIV. 1485. HEIDELBERG, *Hugonis de Prato Florido Sermones*. fol. Pr. Fridericus Misch (1488).
- CXXXV. 1485. RATISBON, *Liber Missalis Ratisbonensis*. fol. Pr. John Sensenschmidt, and John Bekenhaub.
- CXXXVI. 1485. VERCELLI (in Piedmont), *Nic. de Auxmo*

<sup>1</sup> The most antient book, printed at Harlem with a date, bears date in 1483; and Santander is of opinion that the art of printing was not practised in Harlem prior to that time.

- Supplementum Summæ Pisanae.* 8vo. Pr. Jacobinus Suigus.
- CXXXVII. 1485. PESCIA, *Le Confessione de S. Bernardino de Siena.* 4to. Pr. Franc. Cenni.
- CXXXVIII. 1485. UDINO, Nic. Perotti *Rudim. Gram.* 4to. Pr. Gerardus de Flandria.
- CXXXIX. 1485. BURGOS, *Andreae Guterii opus grammaticale.* fol. Pr. Fridericus de Basilea.
- CXL. 1485. ZARAGOZA (or Saragossa), *Epistolas y Evangelios.* fol. Pr. Paulus Hurus.
- CXLI. 1485. SALAMANCA, *Medicinas de la peste.* 4to. Pr. Antonius de Barreda (1498).
- CXLII. 1486. ABBEVILLE, *le Cité de Dieu de St. Augustin.* fol. Pr. Jean Du Pré and Pierre Gerard.
- CXLIII. 1486. BRUNN, *Agenda secundum chorum Olomucense,* 4to. Pr. Conradus Stabel and Matheus Preinlein (1491).
- CXLIV. 1486. MUNSTER, *Rudolphi Langi Carmina.* 4to. Pr. Joannes Limburgus.
- CXLV. 1486. SLESWIC, *Missale Sleswicense.* fol. Pr. Stephanus Arndes.
- CXLVI. 1486. CASALE MAGGIORE, *Machasor* (a book of prayers in Hebrew). 4to. No Printer's name.
- CXLVII. 1486. CHIVASIO, *Angeli de Clavasio Summa.* 4to. Pr. Jacobinus Suigus.
- CXLVIII. 1486. VIQUERIA, (Voghera in Paria?) *Alex. de Imola Postillæ* fol. Pr. Jacobus de S. Nazario.
- CXLIX. 1486. TOLEDO, *Petri Ximénez Confutatorium.* 4to. Pr. Joannes Vasqui (Vasquez).
- CL. 1487. BESANÇON, *Liber de Pestilentia.* 4to. John Comtel.
- CLI. 1487. GAETA, *Formulario epistolare.* 4to. Pr. A. F. (Andreas Fritag.)
- CLII. 1487. VALERIA, *El Valerio de las Hist. de Espana.* fol. Pr. Juan de Roca.
- CLIII. 1487. ROUEN, *Croniques de Normandie.* fol. Pr. Guillaume le Talleur.

- CLIV. 1487. ISCHAR, (Ixar, in Arragon?) *Ordo Arba Turim, hebraice*. fol. Pr. Eliezer filius Alanta<sup>1</sup>.
- CLV. 1488. VITERBO, *Servii Honorati de metrorum generibus*. 8vo. No Printer's name.
- CLVI. 1489. HAGENAU, *Cornutus Joan. Garlandia*. 4to. Pr. Henricus Gran.
- CLVII. 1489. KUTTENBERG, *Biblia (Bohemice)*. fol. Pr. Martin Van Tischiniowa.
- CLVIII. 1489. LERIDA, *Petri de Castrov. in libros Nat. Arist.* fol. No Printer's name.
- CLIX. 1489. SAN CUCUFATE DEL VALLES (near Barcelona), *El Abad Isach de Religione*. 4to. No Printer's name.
- CLX. 1489. LISBON, *Rabbi Moses Nachmanides in Pentateuchum*, (Hebr.) fol. Pr. Samuel Zorba and Raban Eliezer.
- CLXI. 1490. ORLEANS, *Manipulus curatorum*. 4to. Pr. Matthew Vivian.
- CLXII. 1490. INGOLSTADT, *Rosarium celestis curiæ*. fol. Pr. Joan. Kachelofen.
- CLXIII. 1490. PORTO (a town in the Venetian territory), *Statuta Commun. Ripperia*. fol. Pr. Barthol. Zanni.
- CLXIV. 1490. ZAMORA, *Los Evangelios desde Aviento*, etc. fol. No Printer's name.
- CLXV. 1491. DIJON, *Cistercii Ordinis Privilegia*. 4to. Pr. Petrus Metlinger.
- CLXVI. 1491. ANGOULEME, *Auctores VIII.; Cato, Facetus*, etc. 4to. No Printer's name.
- CLXVII. 1491. HAMBURGH, *Laudes B. M. Virginis*, fol. Pr. Joh. and Thomas Borchard.
- CLXVIII. 1491. NOZANI, *P. Turretini Disputatio juris*. fol. Henricus de Colonia and Henricus de Harlem.
- CLXIX. 1492. DOLE, *Joan. Heberling de Epidemia*. 4to. No Printer's name.
- CLXX. 1492. LEIRIA, *Proverbia Salomonis*, (Hebr.) 4to. Pr. Abraham Dortas.

<sup>1</sup> In the table of cities where printing was first introduced, Santander (vol. III. p. 520) assigns 1485 as the date when the art was first practised at Iran, and mentions *Jacobi Benascher liber semitæ vitæ*, Hebr. fol. as the first book, the printer's name of which is not known.

- CLXXI. 1493. TZENNA (or Zinna, in Saxony), *Psalterium B. M. Virg.* 4to. No Printer's name.
- CLXXII. 1493. ALBA, *Alex. de Villa doctrinale.* fol. No Printer's name.
- CLXXIII. 1493. CLUGNY, *Missale Cluniacense.* fol. Pr. Michael Wenssler.
- CLXXIV. 1493. FRIBURG, *S. Bonav. in IV. sentent.* fol. Pr. Kilianus Piscator.
- CLXXV. 1493. LUNENBURG, *Tho. à Kempis de Imit. Christi.* 8vo. Pr. Joan. Luce.
- CLXXVI. 1493. NANTES, *Les Lunettes des Princes.* 8vo. Pr. Etienne Larcher.
- CLXXVII. 1493. COPENHAGEN, *Regulæ de fig. Construct. Grammat.* 4to. Pr. Gothofridus de Ghemen.
- CLXXVIII. 1493. VALLADOLID, *Notus del Relator.* fol. Pr. Joannes de Francour.
- CLXXIX. 1494. OPPENHEIM, *Wigandi Wirt Dialogus Apolog.* etc. 4to. No Printer's name.
- CLXXX. 1495. FORLI, *Nic. Ferretti de Eleg. ling. lat. servanda.* 4to. Pr. Hieronymus Medesanus.
- CLXXXI. 1495. FREISINGEN, *Compendiosa Mat. pro juven. Informatione.* 4to. Pr. Joann. Schaeffler.
- CLXXXII. 1495. LIMOGES, *Breviarium Lemovicense.* 8vo. Pr. Joan. Berton.
- CLXXXIII. 1495. SCANDIANO, *Appiani Historia.* fol. Pr. Peregrinus de Pasqualibus.
- CLXXXIV. 1495. SCHOENHOVEN, *Breviarium Trajectensis Ecclesiæ.* fol. No Printer's name.
- CLXXXV. 1496. BARCO, *Selicoth, seu Preces pro remissione Peccatorum.* fol. Pr. Gerson fil. R. Mosis Mentzlan.
- CLXXXVI. 1496. OFFENBURG, *Quadragesimale de Litio.* 4to. No Printer's name.
- CLXXXVII. 1496. PROVINS, *La Règle des Marchands.* 4to. Pr. Guil. Tavernier.
- CLXXXVIII. 1496. TOURS, *La Vie de St. Martin.* fol. Pr. Matth. Lateron.

- CLXXXIX. 1496. PAMPELUNA, *Petri de Castrarle sup. Lib. Yconom. Arist.* fol. Pr. Arnoldus Guillen.
- CXC. 1497. GRANADA, *Franc. Ximenes de vita Christiana.* fol. Pr. Menardus Ungut.
- CXCI. 1497. AVIGNON, *Luciani Palinurus, etc.* 4to. Pr. Nicol. Lepe.
- CXCII. 1497. CARMAGNOLE, *Facini Tiberge in Alex. de Villa interpretatio.* fol. No Printer's name.
- CXCIII. 1497. TUBINGEN, *Lectura Fr. Pauli in primum senten.* fol. Pr. Joan. Ottmar.
- CXCIV. 1499. TREGUIER (in Bretagne), the *Catholicon*, in Breton, French, and Latin. fol. No Printer's name.
- CXCV. 1499. MONTSERRAT, *Missale Benedictinum.* fol. Pr. Joan. Luchner Alemannus.
- CXCVI. 1499. TARRAGONA, *Missale Tarraconense.* fol. Pr. Joh. de Rosembach.
- CXCVII. 1500. CRACOW, *Ciceronis Rhetor. Lib. IV.* 4to. Pr. (Joannes Haller.)
- CXCVIII. 1500. MUNICH, *Ang. Mundii Oratio.* 4to. Pr. Joannes Schobser.
- CXCIX. (1500.) AMSTERDAM, *Dionysius de Conversione Peccatoris.* 8vo. Pr. D. Pietersoen.
- CC. 1500. OLMUTZ, *Aug. de Olomvoz contra Waldenses.* 4to. Pr. Conradus Bomgathem.
- CCI. 1500. PFORTZHEIM (in Suabia), *Joan. Altenstaig Vocabularius.* Pr. Thomas Anselmus Badensis.
- CCII. 1500. PERPIGNAN, *Breviarium Elnense.* 8vo. Pr. J. Rosembach de Heidelberg.
- CCIII. (1500.) JAEN (or Gien, in the department of Loiret), *Petri Dagui tractatus de Differentiis.* Printer's name unknown.
- CCIV. (1475.) SAVILLANO, *Manipulus Curatorum,* fol. Pr. Christ. Beggiamo and J. Glein.
- CCV. (1500.) ALBIA, *Eneæ Sylvii de amoris remedio.* 4to. No Printer's name.
- CCVI. (1500.) RHENEN, *Dat Leeven van H. Maget, S. Kunera.* 4to. No Printer's name.
- CCVII. (1500.) AMSTERDAM, *Dionysius de Conversione Peccatoris.* 8vo. Pr. D. Pieterseon.



Of the following places, the impressions related by some Bibliographers, are by Santander considered as apocryphal. The printers' names and dates are given from Mattaire and Panzer, where they could be ascertained.

Cities.	Printers' Names.	Date of first Printers.
Bergamo, in the Venetian States,	Anonymous.	1498.
Capua, in the kingdom of Naples,	_____	_____
Constance, . . . . .	Anonymous.	1489.
Constantinople, . . . . .	Anonymous.	1490.
Gradisca, in Hungary, . . .	_____	_____
Halle, in Swabia, . . . . .	_____	_____
Lignitz [Lignis], in Silesia, . .	Anonymous.	1481.
Madrid, . . . . .	Anonymous.	1494.
Ortona, in the kingdom of Naples,	Judæi Soncinales.	1496.
Palencia, an episcopal city in Spain,	_____	_____
Pesaro, in the duchy of Urbino,	Anonymous.	1494.
Rimini, in the Romagna, . . .	Anonymous.	1486.
Salonichi (or Thessalonica). . .	Anonymous.	1495.
Valladolid, in Old Castile, . . .	_____	_____
Wittemberg, in Upper Saxony, .	_____	_____



SECTION II.

*Progress of Printing in England.*



§ 1.—*Establishment of Printing in Westminster and London, by W. Caxton, and his Successors.*

ALL our historians and other writers, who flourished in or near the time when typography was discovered, and who mention the intro-

duction of the art into England, unanimously ascribe that honour to William Caxton, citizen and mercer, of London. His claim continued undisputed, for nearly two centuries, until the year 1642; when a dispute arose between some persons, who printed by virtue of a patent from the crown, and the Company of Stationers, respecting the patents. A committee was appointed, who heard counsel for and against the petitioners; and in the course of the pleadings Caxton was acknowledged incontestibly as the first printer in England. A small volume however was discovered soon after the Restoration, in the public library at Cambridge, purporting to be printed at Oxford in 1468; and which, by some antiquarians, is considered as a decisive proof that the art of printing was exercised in that University, several years before it was practised at any other place in England.

The book is a small quarto, containing forty-one leaves, with this title: *Exposicio Sancti Jeronimi in Simbolum Apostolorum ad Papam Laurentium*. And at the end, *Explicit exposicio, &c. Impressa Oxonie et finita Anno Domini M.CCCC.LXVIII. xvii die Decembris*. But this date, as will be shewn in a subsequent page, is an error for M.CCCC.LXXVIII. and consequently the book could not have been printed by Corsellis.

The claim of Corsellis to the introduction of printing was not asserted till the year 1664; when Richard Atkyns, a patentee under the crown for printing, having a dispute with the Stationers' Company, attempted to deprive Caxton of that honour in a thin quarto volume, intituled: “ *The Original and Growth of Printing, collected out of History and the Records of the Kingdome: wherein is also demonstrated, that Printing appertaineth to the Prerogative Royal, and is a Flower of the Crown of England. By Richard Atkyns, Esq.*” The design of this pamphlet was to give the right and title of printing to the crown, and by that means to ascertain the validity of the patents which had been granted by the crown. To support this argument, Atkyns pretended to have received of an anonymous friend, a copy of an antient record, which had been discovered at Lambeth House, in the registry of the archiepiscopal see. The substance of this Lambeth record (which is pompously written) may thus be briefly stated. King Henry VI. at the suggestion of archbishop Bouchier, having determined to introduce the art of printing into England, and knowing that it could not be effected without great secrecy and a considerable sum of money, he appropriated first 1000 marks, and afterwards 500 more, to which the archbishop

added 300 marks in aid of the expense. Mr. Robert Turnour, then master of the robes to the king, was appointed commissioner; he took with him William Caxton, who being a trader to Holland, afforded a good pretence for the journey. Accordingly, they accomplished their object; Frederick Corseillis (or Corsellis), one of the under-workmen, stole off from Haerlem in disguise, and was first brought to London, whence he was sent to Oxford under a strong guard, until he had accomplished his engagement of communicating the art of printing.

On the authority of this pretended record, most of our later writers have declared Corsellis to be the first printer in England: but several weighty objections to its evidence have been brought by Dr. Middleton, which we think conclusive against Corsellis, and consequently in favour of Caxton. They are deduced, first from the suppositious record, and secondly from an examination of the book itself.

#### FIRST, AS TO THE RECORD.

1. The fact is laid quite wrong as to time; near the end of Henry the Sixth's reign, in the very heat of the civil wars, when it is not credible that a prince, struggling for life as well as his crown, should have leisure or disposition to attend to a project, which could hardly be

thought of, much less executed, in times of such calamity. "The printer" (it is said) "was graciously received by the king, made one of his sworn servants, and sent down to Oxford with a guard," &c. all which must have passed before the year 1459: for Edward IV. was proclaimed in London, in the end of it, (according to our computation on the fourth of March) and was crowned about the Midsummer following; and yet we have no fruit of all this labour and expense, till nearly ten years after, when the *Symbolum* is supposed to have been published from the Oxford press.

2. The silence of Caxton concerning a fact, in which he is said to be a principal actor, is a sufficient confutation of it: for, in the prefaces or conclusions of his works, he constantly gives an historical account of his labours and transactions, as far as they related to the publishing and printing of books. A still stronger circumstance is, that, in the Continuation of the Polychronicon (compiled by himself, and carried down to the end of Henry the Sixth's reign), he makes no mention of the expedition in quest of a printer; which he could not have omitted, had it been true: while in the same book he takes notice of the invention and beginning of printing in the city of Mentz.

There is a further circumstance in Caxton's

history, that seems inconsistent with the record: for we find him still beyond sea, almost twelve years after the supposed transaction, learning with great charge and trouble the art of printing<sup>1</sup>, which he might have done with ease at home, if he had had Corsellis in his power, as the record imports, so many years before. Dr. Middleton thinks he acquired it at Cologne, where he resided in 1471, and whence books had first been printed with a date, in the preceding year. To the silence of Caxton may be added that of the Dutch writers: for it is very strange (as Chevillier observes), if the story of the record be true, that Hadrian Junius should never have heard of it, who has collected all the groundless fables which favour the pretensions of Haerlem<sup>2</sup>. But,

3. The most direct and internal proof of its forgery is, its ascribing the origin of printing to Haerlem, where John Gutenberg, the inventor, is said to have been personally at work, when Corsellis was brought away, and the art itself to have been first carried to Mentz by a brother of one of Gutenberg's workmen: for it is certain beyond all doubt, that printing was first invented and propagated from Mentz. Caxton's testimony alone seems to be decisive; who, in

<sup>1</sup> Recuyell of the Historyes of Troye, in the end of the second and third books.

<sup>2</sup> L'Origine de l'Imprimerie de Paris, c. i. p. 25.

the Continuation of the Polychronicon, says <sup>1</sup>, “About this time (the year 1455) the crafte of empyrnting was first found in Mogounce, in Almayne,” &c. He was abroad in the very country, and at the time, when the first idea of it was conceived, and the rudest typographical essays were attempted: he continued there for thirty years, from 1441 to 1471; and, as he was particularly curious and inquisitive after this new art, of which he was endeavouring to obtain perfect information, he could not be ignorant of the place where it was first exercised.

But, beside the evidence of Caxton, we have another contemporary authority, in the *Black Book*, or Register of the Garter; where it is said, in the thirty-fifth year of Henry VI. (1547), “In this year of our most pious king, the art of printing bookes first began at Mentz, a famous city of Germany <sup>2</sup>.” Fabian also, the author of the Chronicle, and a contemporary of Caxton’s, says, “This yere (viz. 85 Henry VI.) after the opynyon of diverse writers, began in a citie of Almaine, namyd Mogunce, the crafte of empyrntyng bokys, which sen that tyme hath had wonderful encrease.”

4. As the Lambeth record was never heard of before the publication of Atkyns’s book, so it has never since been seen or produced by any

<sup>1</sup> Fol. 433.

<sup>2</sup> Anstis’s Hist. of the Order of the Garter, vol. ii. p. 161.

person, though particular search for it has, on many occasions, been most diligently made. They were doubtless very carefully examined by archbishop Parker, when compiling his *Antiquities of the British Church* : where, in the life of Thomas Bouchier, though he congratulates that age on the noble and useful invention of printing, yet he is silent as to its introduction into England by that archbishop<sup>1</sup>. On the contrary, his ascribing the honour of the invention to Strasburg, clearly shews that he was ignorant of the story relative to the conveyance of *Cor-sellis* from Haerlem ; and that the record was not in existence in his time. Palmer admits that “ it is not to be found there now : for that the late earl of Pembroke assured him, that he had employed a person for some time to search for it, but in vain<sup>2</sup>.”

On these grounds then we may pronounce the record to be a forgery, notwithstanding the attempts made to support its credit, and to represent it as an authentic document.

Atkyns (Dr. Middleton further remarks), who by his manner of writing seems to have been a bold and vain man, might possibly be the in-

<sup>1</sup> Godwin (*de Præsulibus Angliæ*, p. 129) in his life of Bouchier is also silent as to his supposed co-operation in this design ; and accounts for the little done by him for posterity, by the circumstance of the turbulent times in which he lived.

<sup>2</sup> *Hist. of English Printing*, p. 314.



ventor : for he had an interest in imposing it upon the world, in order to confirm the argument of his book, that printing was of the prerogative royal, in opposition to the Company of Stationers, with whom he was engaged in an expensive lawsuit in defence of the king's patents, under which he claimed some exclusive powers of printing. For he tells us, that, "upon considering the thing, he could not but think that a publick person, more eminent than a mercer, and a publick purse, must needs be concerned in so publick a good ; and, the more he considered, the more inquisitive he was to find out the truth <sup>1</sup>." So that he had formed his hypothesis before he had found his record, which he published, he says, "as a friend to truth, and not to suffer one man to be intituled to the worthy atchievements of another ; and as a friend to himself, not to lose one of his best arguments, of intituling the king to this art." If, however, Atkyns was not himself the contriver, he was at least imposed upon by some more crafty person, who imagined that his interest in the cause, and his warmth in prosecuting it, would induce him to receive as genuine whatever might be offered to him of the kind <sup>2</sup>.

<sup>1</sup> Atkyns's *Original and Growth of Printing*, p. 3.

<sup>2</sup> See Dr. Middleton's *Dissertation concerning the Origin of Printing in England*, 4to. Camb. 1735. pp. 3—7.

The claims of Corsellis to the honour of introducing typography into England being thus exploded, it only remains briefly to consider the evidence in favour of Caxton,

SECONDLY, FROM THE EXPOSITIO ITSELF.

The date at the end of the book purports to be M.D.CCCC.LXVIII. six years before the execution of any book by Caxton with a date. Dr. Middleton considers it to have originally been falsified by the printer, either by design or mistake, and an x to have been dropped or omitted in the age of its impression.

Mistakes in dates are by no means unfrequent in the early years of printing. Mattaire, Chevillier, Orlandi, Dr. Middleton, Santander, and other Bibliographers, have given several instances of such errors. A few are subjoined for the information of the bibliographical student. *Pii II. Papiæ Epistolæ*, fol. *Coloniæ*, J. Koelhoff, M.CCCC.LXVIII. instead of M.CCCC.LXXVIII. *Francisci Mataratii de componendis versibus opusculum*, fol. *Venetiis*, Erh. Ratdolt, M.CCCC.LXVIII. for M.CCCC.LXXVIII. *Libellus de modo Confitendi*, *Antuerpiæ*, Ger. Leeu, 8vo. M.CCCC. for M.CCCC.XC. or M.CCCCC. &c. &c.<sup>1</sup>

<sup>1</sup> Mistakes in dates are not confined to early printing; Dr. Middleton mentions a curious modern instance of the same error, in the *Inauguration Speech* of the Woodwardian Professor (Mr. Mason), printed at Cambridge with a date ten

These instances, with many more that might be collected, shew the possibility of Dr. Middleton's conjecture ; for the probability of which the *Exposicio* itself affords abundant proof. But the strongest objection to its being printed by Corsellis is, that it is said to be printed with wooden types or blocks. Herbert both saw and carefully examined the book ; and has given it not only as his own opinion, but also as the judgment of the most eminent printers to whom he shewed it, that it is printed with separate fusile metal types, and not on wooden blocks.—If the fac-simile of the colophon given by Herbert be correct (from which the subjoined specimen is accurately copied),

*Explicit exposicio sancti Jeronimi in  
 simbolo apostolorum ad papam laurentium  
 Impressa Oxonie Et finita An  
 no domini . M . cccc . lxxviii . xviii die  
 decembris .*

the *Exposicio* is executed with as beautiful a type as any with which we are acquainted from the most eminent printer of that age.

But, independently of the neatness of the letter and the regularity of the page, &c. the

years earlier than it should have been, viz. M.DCC.XXIV. for M.DCC.XXXIV.;—"the very blunder exemplified in the (then) last piece printed at Cambridge, which Dr. M. supposes to have happened in the first from Oxford."—*Dissertation*, &c. p. 8.

appearance of signatures (which were not invented before the year 1472<sup>1</sup>), sufficiently confutes the date of the Oxford book: and an additional proof that its date is erroneous is, that we have no other production from the Oxford press for the eleven following years. Now, it is not to be supposed that a press, established with so much pains and expense as the pretended Lambeth record would seem to indicate, could be suffered to remain so long unemployed and useless: whereas, if the preceding remarks on its erroneous date be correct, all the difficulties relative to the supposed æra of printing at Oxford are completely obviated; so that the honour of introducing the art of printing into England may now be considered as indisputably due to Caxton.

William Caxton, the father of English printing, is supposed to have been born about the year 1412: between his fifteenth and eighteenth year he was apprenticed to William Large, an opulent mercer or merchant of London; who was so satisfied with the fidelity of his servant, that he left him a legacy of twenty marks,—a considerable sum in those days.

It is pretty certain (Mr. Dibdin observes) that

<sup>1</sup> Signatures were invented by John Koelhof, at Cologne. See an account of their uses, *infra*, Part II. chap. II. sect. I.

merciers, in the time of Caxton, were general merchants, trading in all kinds of goods, and that they united a love of literature and of books with their other multifarious concerns. Hence, probably, Caxton acquired his passion for books and learning,—a passion which never seems to have deserted him.

On the termination of his apprenticeship, he went into the Low Countries, in 1442, either on his own account, or as agent to some merchants; and resided abroad about thirty years. In 1464, he was appointed by Edward IV. his ambassador (in conjunction with Richard Whetenhall) to negotiate a treaty of commerce with the Duke of Burgundy, Edward's brother-in-law. During his residence in these countries, Caxton acquired the knowledge of printing, the learning of which was facilitated by his commercial character: and his taste for literature could not but be increased in the polished court of the Duke of Burgundy, where he probably improved himself in the French language, from which he afterwards made so many translations. Here he became acquainted with Raoul Le Fevre, chaplain to the Duke of Burgundy, whose *Recuyell of the Historyes of Troye* he began to translate in 1468, and afterwards published his English version, in 1471, at the request of his patroness, Margaret, Duchess

---

of Burgundy. The original of this work was the first book Caxton printed<sup>1</sup>: the “Oration of John Russel, on Charles Duke of Burgundy being created a Knight of the Garter,” (which ceremony took place in 1469) was the second; and the translation of the Recuyell was the third book which issued from his press.

Of Caxton's typographical labours between the years 1471 and 1474, we have no recorded account: neither has any information been obtained of the exact period when he returned to England and introduced the art of printing into the metropolis. Thus much, however, is certain: that, previously to the year 1477, Caxton had quitted the Low Countries, and taken up his residence in the vicinity of Westminster Abbey; when Thomas Milling, Bishop of Hereford, held the abbotship of St. Peter's in *Commendam*. Caxton had, no doubt, brought over with him the necessary materials and implements of his trade. The particular spot where Caxton first exercised his business, or the place where his press was fixed, cannot now be exactly known: Mr. Dibdin, after an elaborate examination of conflicting testimonies, thinks it more probable

<sup>1</sup>This work is unknown to German Bibliographers; and was printed in 1464-7. It is copiously described by Mr. Dibdin in the first volume of his *Typographical Antiquities*, from which the present concise account of this father of English typography is abridged.

that Caxton, after the manner observed in other monasteries, erected his press near one of the chapels' attached to Westminster Abbey: and as no remains of this once interesting place can now be ascertained, there is a strong presump-

' " Each printer hence, howe'er unbless'd his walls,

" E'en to this day his house a CHAPEL calls."

Mr. M'Creery's Poem, *The Press*, p. 18.

" The title of *chapel* to the internal regulations of a printing-office, originated in Caxton's exercising the profession in one of the chapels in Westminster-Abbey; and may be considered as an additional proof, from the antiquity of the custom, of his being the first English printer. In extensive houses, where many workmen are employed, the *calling a chapel* is a business of great importance, and generally takes place when any member of the office has a complaint to allege against any of his fellow-workmen: the first intimation of which he makes to the *father of the Chapel*, usually the oldest printer in the house: who, should he conceive that the charge can be substantiated, and that the injury supposed to have been received, is of such magnitude as to call for the interference of the law, summonses the members of *the chapel* before him at the *imposing-stone*, and there receives the allegation and the defence in solemn assembly, and dispenses justice with typographical rigour and impartiality. These trials, though they are sources of neglect of business and other irregularities, often afford scenes of genuine humour. The punishment generally consists in the criminal providing a libation, by which the offending workman may wash away the stain that his misconduct has laid upon the body at large. Should the plaintiff not be able to substantiate his charge, the fine then falls upon himself for having maliciously arraigned his companion; a mode of practice which is marked with the features of sound policy, as it never loses sight of *the good of the chapel*."—*Ibid.* (notes) p. 15.

tion that it was pulled down in making alterations for the building of Henry VII.'s splendid chapel.

The first book printed by Caxton at Westminster is generally allowed to be the *Game of Chess*, in 1474. Mr. Dibdin, however, suspects it to have been printed abroad; and if it was not executed here, he thinks it more probable that the *Romance of Jason* was the earliest specimen of his press in the Abbey. He continued for many years to cultivate his important art: and, exclusive of the labours attached to the working of his press, our typographer contrived (though "well stricken in years") to translate not fewer than five thousand closely printed folio pages; and, as Oldys quaintly expresses it, "he kept preparing copy for the press to the very last!" From the evidence of Wynkyn De Worde, in the colophon of his edition of the *Vitas Patrum*, 1495, it appears that these Lives of the Fathers were "translated out of French into English, by William Caxton, of Westminster, late dead;" and that "*he finished it at the last day of his life.*" He might have chosen this work as his final literary effort, from a consideration, according to Oldys, that "from the examples of quiet and solemn retirement therein set forth, it might

\* For specimens of Caxton's types, together with observations on his style of printing, see Sect. VII. *infra*.



farther serve to wean his mind from all worldly attachments, exalt it above the solitudes of this life, and inure him to that repose and tranquillity with which he seems to have designed it<sup>1</sup>." The productions of Caxton's press are sixty-four in number.

Though Caxton was the *earliest*, he was not the only printer in England, in the period during which he flourished. John Lettou, William de Machlinia, and Wynkyn De Worde, and others, printed in Westminster and London, both before and after his decease.

1. *John Lettou* printed at London in 1480 and 1481: he is supposed from his name to have been a foreigner (of what country is uncertain), and to have come over to England, by Caxton's encouragement, from some part of Germany, to settle and promote the art of printing in this kingdom. If Lettou acquired the art of printing abroad, Mr. Dibdin thinks he came over to this country for want of employment on the continent, from his extreme unskilfulness in the typographic art. Two works only were printed by him (in 1480 and 1481), with rude and broken types, before he was taken into Machlinia's of-

<sup>1</sup> Dibdin's "Typographical Antiquities," vol. i. p. cx. The following account of the establishment of printing in England, is abridged from the same work, and from Herbert's edition of Ames's "Typographical Antiquities."

face, “ chiefly with a view of obtaining support in the humble capacity of a labourer.”

2. *William Machlinia* printed in London, in partnership with Lettou, in 1481, and afterwards alone, in 1483: he is supposed to have derived his name from the city of Mechlin (Malines) in Flanders. *Eleven* works, the productions of his press, are described by Mr. Dibdin.

3. *Wynkyn de Worde* was one of the most distinguished printers in England in the fifteenth century, not only for the neatness and elegance of his types, but also for the number and variety of books printed by him, and which amount to 408. He was a native of the duchy of Lorraine, and in all probability was one of Caxton's assistants or workmen when the latter was resident at Bruges or Cologne: but without doubt was employed in the office of our first printer till his death in 1491-2, when he commenced business on his own account. *Wynkyn de Worde* first carried on business in Westminster, in Caxton's house (whose real successor he may justly be considered); whence, some time between the years 1500 and 1502, he removed to Fleet Street, where he continued his prosperous typographical career at the *Sign of the Sun in the Parish of St. Bride's*, from 1502 till his death in 1534.

4. *Richard Pynson* (or Pinson), by birth a Norman, exercised the art of printing from

1493 to 1531; and consequently was contemporary with Wynkyn de Worde, if he was not a more antient printer than the latter. He was the first who assumed the title of “King’s Printer;” though it does not appear that he had any patent for this office. It is not known whether Pynson died in 1531, or only retired from business. The known productions of his press amount to two hundred and ten.

5. *Julian Notary* printed first at Westminster (in King Street) from 1499 to 1503, in which year he removed to St. Clement’s Parish, and established himself “*without Temple Bar*,” at the sign of the *Three Kings*. Julian Notary afterwards removed to St. Paul’s Church-yard, where he assumed the same sign. The whole of his typographical biography is exceedingly obscure and unsatisfactory: the period of his death is unknown; the works printed by him are twenty-three in number.

§ 2.—*Establishment of Printing at Oxford, A.D. 1478.*

The claim of Oxford to the honour of being the first city in England, where printing was introduced, having already been disproved, it will be sufficient here to refer the student to our first Section (p. 177–187), and further to state, that the *Expositio Sancti Jeronimi* (the first printed book) appeared in 1478. In addition to our former

remarks on this work, it may be observed that the book is printed with fusile metal types, and has several double letters and contractions; the long f is frequently used at the end of words. The paper has different marks, somewhat like those which Caxton printed on, and also has a large margin. The leaves are not numbered; there are neither running titles nor catch-words; nor does either printer's name or cipher occur. For a specimen of the type of this curious production, see page 186, *supra* <sup>1</sup>.

Theodore Rood and Thomas Hunt were the first printers at Oxford: the former was a German;—the latter an Englishman. The first production of their press was “*Francisci Arctini Oratoris Phalaridis Epistolarum e Greco in Latinum versio*” <sup>2</sup>. Herbert assigns its date to the year 1485.

§ 3.—*Establishment of Printing at Cambridge (A. D. 1478?)*

The art of printing is supposed to have reached

<sup>1</sup> Three copies only are known to be in existence of the much contested *Exposicio*, in the Bodleian Library at Oxford, the Public Library at Cambridge, and in His Majesty's Library. Though Mr. Dibdin calls Caxton the first printer in England, he fully believes in the genuineness of the date of the Oxford book, and announces his intention of analysing it, as well as the controversy respecting it. (Typog. Ant. vol. i. p. lxxv.) The observations of so experienced a bibliographer cannot fail to illustrate this disputed subject.

<sup>2</sup> Herbert's Typog. Ant. vol. iii. p. 1895.

Cambridge soon after its introduction from the Continent; though it is difficult to ascertain the first printed book, or the typographer from whose press it issued. The earliest known work with date (according to Ames and Herbert) was an edition of the *Rhetorica nova Fratris Laur. Gulde Saona*, in folio: it has no catch-words or signatures, nor are the pages numbered. The types very much resemble Caxton's largest.

The first printer who settled at Cambridge, (whose name has been recorded) was John Sibbert or Siberch: he is supposed to have been a native of Lyon, and was the first who printed in Greek *and* Latin in England. His books are dated 1521 and 1522<sup>1</sup>: but although they exhibit much Greek letter, there is not one that is wholly in that character.

§ 4.—*Establishment of Printing at St. Alban's, A.D. 1480.*

While Caxton was regularly putting forth specimens of the Westminster press, the art of printing began to be exercised, in 1480, in the Benedictine monastery at St. Alban's in the county of Hertford, under the priorate of William Wallingford. Sir Henry Chauncy, whimsically enough, calls the printer who first exercised the art here by the name of JOHN INSMUCH, from no better authority, it would seem,

<sup>1</sup> Herbert's *Typog. Ant.* pp. 1411, 1412.

than because the three first words of the prologue to the *St. Albans Chronicle* of 1483, are as follow, “*In so myche!*” That he was a monk is very probable; and that he was “sometime a schoolmaster” is expressly stated by Wynkyn de Worde in the colophon to his edition of the *St. Alban's Chronicle* of 1497.

The earliest book printed at St. Alban's is the *Rhetorica nova Fratris Laur. Gul. de Saona*, in small quarto: the types are very rude, and Mr. Dibdin thinks were probably imported from Flanders<sup>1</sup>.

---

At the commencement of the sixteenth century, the art of printing was so rapidly diffused through Europe, that it would exceed the limits necessarily assigned to this sketch of its history, were we to attempt to detail its progress. A few particulars, however, have been preserved of the

<sup>1</sup> Dibdin's *Typog. Ant.* vol. i. pp. civ, cv. Mr. Newcome has confounded this printer (whatever was his name) with John Hertford, who was established at St. Alban's about half a century afterwards, and printed *The Lyfe and Passion of Seint Alban*, as it had been translated from the French and Latin by John Lydgate, the celebrated monk of Bury. Newcome's *Hist. of St. Alban's*, p. 399. Herbert's edit. of Ames, vol. iii. pp. 1430—1432.

<sup>2</sup> John Hertford, in 1556, endeavoured to revive the art in this place, by printing several books; but not finding it to answer his expectations, he removed, in 1558, to Aldersgate Street, London.

introduction of printing into some of our provincial towns; which the reader may not be displeased to find chronologically recorded from Herbert<sup>1</sup>.

§ 5. 1509. YORK.—Bagford's Papers mention, that in the time of Henry VII. there was one who printed a proclamation upon *velum*: it is to be regretted that its date has not been ascertained.—The first production of the York press was the *Pica* of the Cathedral Church by Hugh Goes<sup>2</sup>.

§ 6. 1514. SOUTHWARK.—The first book was *Disticha Moralia Catonis*, with Erasmus's scholia, printed by Peter de Treveris or Triers; who most probably was a native of the episcopal city of that name in Germany.

§ 7. 1525. TAVISTOCK, (co. Devon.)—Here was an exempt monastery, celebrated for its lectures on the Saxon language; which were discontinued about the period of the Reformation. Several of its abbots were learned men: and the encouragement they gave to literature is evident

<sup>1</sup> Vol. iii, pp. 1437, *et seq.*

<sup>2</sup> Goes is said by Herbert to have printed at Beverley, in the county of York, a *broadside*,—being a wood-cut of a man on horseback, with a spear in his right hand and the arms of France in his left.—“Emprynted at Beverlay in the Highgate, by me HEWE GOES,” with his mark of a great H, and a goose.

by the establishment of a printing-press, within a few years after its introduction into England. The first printed book was John Waltwnem (or Walton)'s translation of *Boetius de Consolatione*, in quarto : the printer's name was Thomas Ry-chard a monk of that monastery.

§ 8. (About) 1525. CANTERBURY.—The first book supposed to be printed here was, “ A goodly Narration how St. Augustine (the Apostle of England) rayseed two dead bodies at Long Comptō, collected out of diuers authors, translated by Joh. Lydgate, monke of Bury, Pri. at St Austen's in Canterburie,” in quarto. No printer's name or date ; but Lewis' conjectures it to be about 1525.

§ 9. 1538. IPSWICH.—Cardinal Wolsey patronized a printing-house at Ipswich, in the year 1538, where business was carried on by John Oswen. In 1548 John Overton printed in this city ; and Anthony Scoloker, from London, resided here for some time. His first work was “ The just reckenyng or accompt of the whole nomber of the yeares, from the beginnyng of the world vnto this present yere of 1547.” &c. “ Translated out of Germaine Tongue by Anthony Scoloker, the 6 day of July, 1547.”

§ 10. 1548. WORCESTER.—John Oswen, who first printed at Ipswich, settled at Worcester,

<sup>1</sup> Life of Caxton, p. 115.



about 1548, in which year he put forth a folio and quarto edition of the New Testament.

§ 11. 1570. NORWICH.—The art of printing was introduced into this city, according to Blomefield<sup>1</sup>, in 1570, by Antony Solen<sup>2</sup>, (a Fleming); which was so well approved of by the city, that he was presented with his freedom: but in the seventh volume of the “Harleian Miscellany,” it is asserted that Francis Burges was the first printer who carried the art to Norwich. He published (Sept. 27, 1701,) an octavo pamphlet of seventeen pages, intituled “Some Observations on the use and original of the noble art and mystery of printing;<sup>3</sup>” in order to vindicate himself from the charge of having brought an additional expense to the city, and injuring the trading interest, &c. As Blomefield quotes the antient Book of the Freeman’s Admissions, it is most probable that the art was introduced in 1570, but had been discontinued, and was re-introduced by Burges in 1701.

§ 12. (1587?) WALES.—John Thackwell is said to have printed in Wales, about the year 1587; but, of the place where he exercised his

<sup>1</sup> Blomefield’s History of Norfolk, vol. iii. p. 295. (octavo edit.)

<sup>2</sup> Anthony de Solempne is noticed, as a printer at Norwich, in the Appendix to Leland’s *Collectanea*, Part II. vol. vi. p. 41.

<sup>3</sup> This tract is reprinted, in vol. vii. of the Harl. Misc. pp. 148—151 (first edit.).

art, and of the title of the book or books printed by him, nothing certain can be ascertained<sup>1</sup>.

---

---

### SECTION III.

#### *Progress of Printing in Scotland and Ireland.*

As few remains of the early productions of the Scottish press have been discovered, it is not improbable that they perished in the almost total destruction of the Cathedral and Monastic Libraries at the Reformation. Edinburgh and Aberdeen are the only two cities, of whose early typography any specimens have been recorded.

§ 1. 1509. EDINBURGH.—A Breviary (in Latin) for the use of the church of Aberdeen, was printed here, in 8vo. (The second part bears the date of 1510.) The printer's name is not annexed; but from the close connexion, which at that time subsisted between the courts of Scotland and France, it is most probable that both the printer and types were imported from the latter country<sup>2</sup>.

§ 2. 1552. ABERDEEN.—The Catechism of

<sup>1</sup> Herbert, vol. iii. p. 1466.

<sup>2</sup> From a patent of king James IV. discovered a few years since by Mr. Robertson, keeper of the records in Scotland, it appears that a printing-press was first established at Edinburgh during the year 1507.

John Hamilton, archbishop of St. Andrew's, and primate of the Scottish church, is the first production of the Aberdeen press : it contains 205 leaves, in quarto, without any printer's name.

---

IRELAND was one of the last European states into which printing was introduced. It does not appear that any work was executed in this country, prior to 1551 ; when a black letter edition of the Book of Common Prayer was printed by Humphrey Powel, at Dublin, "*cum privilegio ad imprimendum solum, Anno Domini 1551.*" Before, and even after, this date, Irish authors caused their works to be printed abroad : even so late as 1700 very few books were printed in Ireland ; whatever was written there, being generally sent to London. Till within a few years the printing business in Ireland consisted in little more than reprinting London books in smaller sizes than they are executed in England ; and for which a ready sale was obtained abroad.

---

#### SECTION IV.

##### *Printing in China.*

OF the antiquity of printing in China, no doubt can be entertained ; yet the Chinese have

never proceeded beyond a wooden block. The nature, indeed, of their characters is such, that moveable types would scarcely be practicable. It is true (Mr. Barrow remarks) the component parts of the characters are sufficiently few and simple in number, but the difficulty of putting them together upon the frame, into the multitude of forms of which they are capable, is perhaps not to be surmounted. Mr. Astle considers printing as a Chinese and not an European invention: but the process of the former differs so much from European printing, that the claims of the latter will not be affected by his ingenious reasoning<sup>1</sup>.

The following is the process of Chinese printing:—They first write, or draw, a fair copy of the work intended to be printed, which is given to the carver, who glues the leaves of the manuscript upon a piece of hard board or plank, properly prepared. On this he traces over the strokes of the writing, with a suitable instrument, carves out the characters in relief, and cuts down the intermediate parts of the wood; consequently, the beauty of the letters depends on the dexterity of the person who writes the copy. The adroitness of the carver is such, that he copies every stroke exactly; and his work is sometimes executed with such neatness,

<sup>1</sup> Astle on Writing, pp. 214, 215. (fol. edit.)

that it becomes difficult to distinguish a printed book from a MS. The board, thus carved or engraved, generally contains the characters for two pages.

When the work of the carver is completed, the printer fixes it in a level position : then, being provided with two brushes, he dips the hardest into the ink, and lays it on the carved block in such a manner as to leave a quantity, which will be exactly sufficient for four or five impressions, as he does not ink the board for every impression. When the board has received a proper supply of ink, he lays on the paper ; and with the other brush, which is of an oblong figure and softer than the first, he presses the paper upon the board, by gently drawing the brush over it, with a force, which is a little increased with each impression, until the paper has taken off the whole of the ink from the letters. By this process, one man is able to take several thousand copies in a day.

After an edition of a work is printed, the plates or carved boards are collected together ; and it is generally stated in the preface, where they are deposited, in case a second edition should be required.

As the printing paper used by the Chinese is not sized by any glutinous liquid, it is too thin and weak to receive distinct impressions on

both sides : one side therefore only is printed. In consequence of this tenuity, when the printed sheets are to be bound into volumes, they are taken separately and doubled, the blank sides touching each other : and they are folded so exactly, as to make the extremities of one page correspond with those of the other, in the same manner as our book-binders proceed : but, contrary to the European mode of binding, all the single edges are so placed as to form the back of the book ; the folds make the front, and are never cut.

The Chinese books are, in general, covered with neatly manufactured coloured pasteboard ; which, for those who are fond of ornamental or splendid binding, are covered with rich and elegant fancy-coloured silk or satin, and sometimes with gold and silver brocade, &c. The folded edges of the leaves are left plain<sup>1</sup>.

---

## SECTION V.

### *The Progress of Printing in America.*

§ 1. SPANISH AMERICA.—As colonies were first settled in Spanish America, it may natu-

<sup>1</sup> Sir G. Staunton's Embassy to China, vol. iii. p. 107, &c. 8vo edit. Barrow's China, p. 310. Dubalde, Descr. de la

rally be expected that the art of printing would be early established there : historians, indeed, are silent as to the time when it was first practised on the American continent ; but it is certain that typography was introduced into this quarter of the globe, at the close of the sixteenth century <sup>1</sup>.

Mention has been made of books printed at Lima, and other cities of the kingdom of Mexico <sup>2</sup> ; but as the earliest production of the Mexican press that has hitherto been known, does not bear date till 1571, the introduction of printing can only be fixed a few years before. Mr. Thomas (to whose interesting History of Printing in America we are indebted for our account of American typography) states it, with a tolerable degree of certainty, to have been established in the city of Mexico some years before 1569 <sup>3</sup>. Of the Peruvian press, the earliest

Chine, tom. 2. p. 250. A similar method of printing is employed in the empire of Tunkin. Exposé Statistique du Tunkin, tom. 1. p. 356.

<sup>1</sup> Thomas's History of Printing in America, vol. i. p. 189, &c.

<sup>2</sup> Luckombe's Hist. and Art of Printing, p. 41.

<sup>3</sup> Vol. II. p. 510. Mr. Thomas has given the title of the book, now supposed to be the earliest printed in America : As this volume does not seem to be known to European Bibliographers, the following description of it may not be unacceptable. *Vocabulario En Lengua Castellana y Mexicana*,

production appears to be the *Extirpacion de la Idololatria de Peru*, by Father Pablo Jos. de Arriago, which was printed at Lima in 1621 ; hence it is probable that the art of printing was not introduced long before that time<sup>1</sup> : Mr. Thomas fixes its introduction, about the year 1590. The majority of works published in Spanish America, till within the last fifty years, was on religious subjects ; beside which numerous works on history, morals, and classical literature have been printed. A printing-press

*compuesto por el muy Reuerendo Padre Fray Alonso de Molina de la Orden del bienauenturado nuestro Padre Sant Francisco. Dirigido al muy excelente Senor Don Martin Enriquez, Visorrey de la Nueva Espana. En Mexico, en Casa de Antonia Spinosa, 1571.* This dictionary is a folio volume in two parts,—the first (of 122 leaves or 244 pages) of Spanish and Mexican, and the second (of 162 leaves or 324 pages) of Mexican and Spanish. The license for printing it is dated in 1569, and affords indubitable evidence that a press was then at work in Mexico : the epistle dedicatory is of the *same date* ; and both circumstances shew that the book was two years in the press. A very large cut of a coat of arms (probably that of the Viceroy, to whom the book is dedicated) fills two-thirds of the title-page ; the arms are in eight compartments, surmounted with a coronet. A copy of this dictionary is in the possession of Professor Barton, of Philadelphia ; and is probably the oldest specimen of Spanish American printing in the United States.

<sup>1</sup> This at least is the earliest Peruvian book, mentioned by Dr. Robertson, in the list of works procured (some of them with great difficulty) for his History of America ; and which are enumerated in the first volume of that work.



was introduced into the Spanish part of the Isle of St. Domingo, about the beginning of the seventeenth century; but its use, (as well as that established in the Isle of Cuba many years since) seems chiefly to be confined to the government.

§ 2. PORTUGUESE AMERICA.—Printing has long been practised in the Portuguese settlements; but the press has been reserved almost exclusively for the use of the government.—Of the state of literature in the Brazils, we have very scanty information: in the year 1792, when Sir George Staunton visited Rio Janeiro, there were but two booksellers in that city, whose shops contained only books on medicine and divinity<sup>1</sup>. The intercourse at present subsisting between the courts of Great Britain and of the Brazils, it may be expected, will furnish us with more ample information relative to the state of literature in Portuguese America.

§ 3. THE UNITED STATES.—Until the middle of the eighteenth century, divinity was the principal topic of the books, which issued from the Anglo-American press; a circumstance that may easily be accounted for, when it is recollected that many parts of North America were

<sup>1</sup> Staunton's Embassy to China, vol. i. p. 181. (8vo edit.) The same fact is confirmed by Mr. Barrow's Travels to Cochin China, p. 90.

colonized by individuals, who had been compelled to abandon their native country by persecution for their religious tenets.

The following list will indicate the places where, and the persons by whom, the art was first practised<sup>1</sup>.

1639.	Cambridge,	{	Stephen Daye.
1649.	Massachusetts,	{	Samuel Green.
1674.	Boston, Mass <sup>2</sup> .		John Foster <sup>3</sup> ,
1687.	Philadelphia [near to],	{	William Bradford.
	Pennsylvania,		
1689.	Philadelphia,		The same.
1693.	New York,	{	The same, who removed
			from Philadelphia.
1709.	New London, Connecticut,		Thomas Short.

<sup>1</sup> Thomas's Hist. of Printing in America, vol. i. p. 149 *et seq.*

<sup>2</sup> In this town the celebrated Benjamin Franklin first worked as a printer, whence he afterwards removed to New York, and thence to Philadelphia.

<sup>3</sup> This printer died in 1681; and, being much respected, his memory was honoured by two poems, one of which (by Jacob Capen, afterwards minister of Topsfield, Massachusetts) concluded with the following lines:

“ Thy body, which no activeness did lack;  
 “ Now's laid aside like an old almanack;  
 “ But for the present only's out of date,  
 “ 'Twill have at length, a far more active state.  
 “ Yea, though with dust thy body soiled be,  
 “ Yet at the resurrection we shall see  
 “ A fair EDITION, and of matchless worth,  
 “ Free from ERRATAS, new in heaven set forth;  
 “ 'Tis but a word from God, the great Creator,  
 “ It shall be done when he saith *Imprimatur*.”

Whoever has read Dr. Franklin's celebrated epitaph on himself, will have some suspicion that it was taken from this *original*. Thomas's Hist. vol. i. p. 277.

1726.	Annapolis, Maryland,	William Parks.
1729.	Williamsburg, Virginia,	{ The same, removed from Annapolis.
1730.	Charlestown, South Carolina,	
		Eleazar Philips.
1732.	Newport, Rhode Island,	James Franklin.
1752.	Woodbridge, New Jersey,	Samuel Parker.
1755.	Newbern, North Carolina,	James Davies.
1756.	Portsmouth, New Hampshire,	Daniel Fowle.
1762.	Savannah, Georgia,	James Johnson.
1781.	Westminster, Vermont,	Anonymous.
1786.	Lexington, Kentucky,	John Bradford.
1793.	Knoxville, Tennessee,	R. Roulstone.
1795.	Cincinnati, Ohio,	S. Freeman.
18—.	Natchez, Mississipi Territory,	{ Anonymous.
18—.	New Orleans, Louisiana,	
		Anonymous.

§ 4.—*British Colonies in America, and the West Indies.*

1751.	Halifax, Nova Scotia,	{ Bartholomew Green, jun. John Bushell.
1764.	Quebec, Canada,	
		{ W. Brown, and — Gilmore.
1775.	Montreal, Canada,	{ Cha. Berger and Fleury Mesplet.
1783.	New Brunswick,	
1725.	(About) Kingston, Jamaica,	Anonymous.
1756.	St. Jago de la Vega, Jamaica,	{ Anonymous.
1783.	Montego-Bay, Jamaica,	
1730.	Bridge-Town, Barbadoes,	{ David Harry. Samuel Keimer.
1731.	—————	
1746.	Basseterre, St. Christopher's,	{ Thomas Howe.

- |       |                          |               |
|-------|--------------------------|---------------|
| 1752. | St. John, Antigua,       | Benj. Mecom.  |
| 1765. | Roseau, Dominica,        | W. Smith.     |
| 1765. | St. George's Town, Gra-  | } W. Weyland. |
|       | nada,                    |               |
| 1783. | Nassau, New Providence,  | } John Wells. |
|       | (Bahama Islands,)        |               |
| 1784. | Saint George's, Bermuda, | J. Stockdale. |

The first productions of all these presses were, newspapers or colonial gazettes; and very few other works appear to have been printed in the West India Islands. This paucity of literary productions may probably be accounted for, by the facility and cheapness with which books can be imported and sold, from the presses of the mother-country.

§ 5. FRENCH ISLANDS.—It cannot be exactly determined, when printing was introduced into the West India Islands, formerly belonging to France: Mr. Thomas has ascertained that there was a press at Port-au-Prince (in the French part of Saint Domingo) as early as 1750; at which, in 1751, an account was printed of a great earthquake which happened at that time in the Island. But the presses, in Saint Domingo, Martinique, and the other islands formerly belonging to France, were wholly for the use, and under the control, of their respective governments<sup>1</sup>.

<sup>1</sup> Thomas's Hist. of Printing, vol. ii. p. 395.

## SECTION VI.

*Improvements in the Art of Printing.*

§ 1. STEREOTYPE PRINTING.—The history of the invention of *stereotype*, or printing with solid types, is involved in obscurity: this art is supposed to be by no means of modern origin, but to have been derived from the cotton and silk printing of the Indians, from the block printing of the Chinese, and the *books of images*<sup>1</sup>. For a long time, various attempts had been made to preserve plates or forms of a whole work: but as this would require an extensive capital, and a large mass of printing types, few of these experiments appear to have produced favourable results. In the printing-office of the Orphan-House at Halle in Saxony, the standing types of bibles and books of devotion have been successfully preserved for many years; and hence such books have been sold at a much lower price than they could elsewhere be procured. Athias, a Jew of Amsterdam, is said to have ruined himself in the attempt to preserve, for many years, all the forms of a great English bible<sup>2</sup>.

Ingenious men, in different countries, have

<sup>1</sup> For a short notice of the principal *books of images*, see the Appendix, No. I.

<sup>2</sup> Lelong, *Bibliotheca Sacra*, edit. 1723. p. 433. Camus, *Histoire et Procédés du Polytypage et du Stereotypage*, p. 8.

turned their attention towards reducing the expense of printing: of these efforts we shall endeavour to give a brief chronological account.

The earliest inventor of modern stereotype printing appears to be J. Vander May, father of the well-known painter of that name. About the end of the sixteenth century, he resided at Leyden; and with the assistance of M. Muller (pastor of the German congregation of that city), who carefully superintended the correction, he prepared and cast the plates for a quarto edition of the bible. This bible he also published in folio, with large margins ornamented with figures, the forms of which were (in 1801) in the possession of M. Elwe, a bookseller at Amsterdam. An edition of the N. T. in 24mo. was afterwards stereotyped, the plates or forms of which are or were in the hands of MM. Luchtmans, booksellers at Leyden: Vander May likewise published an English New Testament, and Schaaf's Syriac Lexicon, the forms of which have been broken up<sup>1</sup>.

Early in the 18th century, (in 1725) William Ged, an ingenious goldsmith, in Edinburgh, began to prosecute the making of metal plates,

<sup>1</sup> Extract from the *Nieuw Algemein Konst en Letter Bode* for 1798, No. 232, in *Philosophical Magazine*, vol. x. p. 276. *Camus*, pp. 8—10.

for the purposes of printing. His invention was simply this:—from any types, of Greek, Roman, or other characters, he formed a plate for every page or sheet of a book, from which he printed, instead of using a type for every letter, as is practised in the common way. In order to execute his plan, Ged, in 1729, entered into partnership with William Fenner, a stationer of London, and John James the architect; whose brother Thomas James, a printer, and the inventor's son James Ged, were afterwards admitted into the concern. In 1730 they obtained a privilege from the University of Cambridge, for printing bibles and common prayer books, according to their improved method; but they finished only two prayer books; and, after sinking a considerable sum of money, they were obliged to relinquish the undertaking. It appears that one of the partners was averse to the success of the plan, and engaged such people for the work, as he thought most likely to spoil it: for the compositors, when they corrected one fault, designedly made six more; and the pressmen, aiding the combination of the compositors, purposely battered the letter in the absence of their employers. In consequence of these base proceedings, the books were suppressed by authority; and the plates were sent first

to the king's printing-office, and thence to Mr. Caslon's type foundry<sup>1</sup>.

Ged returned to Edinburgh, ruined, but not discouraged from pursuing his plan: having apprenticed his son to a printer, he in 1739 executed, in conjunction with the latter, an edition of Sallust. The title is—*C. Crispi Sallustii belli Catilinarii et Jugurthini historiarum. Edinburgi Guill. Ged aurifaber Edinensis non typis mobilibus, ut vulgo fieri solet, sed tabellis seu laminis excudebat*. It is a small volume in 18mo. of 150 pages<sup>2</sup>.

About the same time, Valleyre, a French printer, attempted to cast plates of metal, for printing calendars: it is a rude essay at stereotyping, and M. Camus has given an impression of one of his plates, containing the calendar for March and April, and supposes the date to be about the year 1735.

In 1740, J. Michael Funckter, a printer and bookseller of Erfurt, published a small work in

<sup>1</sup> *Biographical Memoirs of William Ged, &c.* 1781, 8vo. from which the above account is abridged.

<sup>2</sup> Ged also printed an edition of "*The Life of God in the Soul of Man*," on a writing pot 12mo. with the following imprint: "NEWCASTLE: Printed and sold by JOHN WHITE, from plates made by WILLIAM GED, Goldsmith in Edinburgh, MDCCXLII. It is a very neat little volume (says Mr. Tilloch) and is as well printed as books generally were at that time. *Phil. Mag.* vol. x. p. 274.



German, intituled, “ A short and useful Introduction to the cutting of plates (or blocks) of wood and steel, for the making of letters, ornaments, and other figures —, to the art of baking plaster, of preparing sand-moulds for casting letters, vignettes, tail-pieces, medals, and of forming matrices from them, &c.” in 8vo. M. Camus has detailed the processes employed for these purposes, which the limited nature of this abstract will not admit of being specified.

About the year 1775 an attempt at stereotype printing was made at Philadelphia by Benjamin Mecom, nephew of the illustrious Dr. Franklin. He cast plates for several pages of the New Testament, and made considerable progress towards the completion of them; but he never effected it<sup>1</sup>.

Some years after, (in 1780) a discovery similar to that of Ged (see p. 214 *supra*) was made by Mr. A. Tilloch, but who had no previous knowledge of Ged’s invention. In perfecting his invention, Mr. T. had the assistance of Mr.

<sup>1</sup> *Thomas’s History of Printing in America*, vol. i. p. 215, vol. ii. p. 68. Mr. Thomas adds that Jacob Perkins, an ingenious printer of Newbury Port, Massachusetts, has lately invented a new kind of stereotype for impressing copper and other plates. From plates so impressed, most of the bank-bills of Massachusetts and New Hampshire are printed at rolling presses, and are called *stereotype-bills*.

Andrew Foulis, printer to the University of Glasgow; after great labour and many experiments, these gentlemen overcame every difficulty, and were able to produce plates, whose impressions could not be distinguished from those taken from the types from which they were cast. Although they had reason to apprehend, from the treatment they afterwards found Ged had received, that their efforts would meet with a similar opposition; yet they persevered in their object for a considerable time, and at length obtained patents, for England and Scotland, in order to secure to themselves the benefit of their invention. These patents have since expired; but owing to circumstances of a private nature, they discontinued the practice of stereotyping, after they had executed several small volumes according to their process<sup>1</sup>. Some years after Mr. Tilloch had relinquished the prosecution of his art, Mr. Wilson (a respectable printer in London) engaged with earl Stanhope for the purpose of bringing it to perfection, and eventually to establish it in this country. The success which has attended these efforts are too well known, to require any further detail: it may therefore suffice to observe, that the finer

<sup>1</sup> Phil. Mag. vol. x. pp. 274, 275, in which Mr. Tilloch has given specimens of his Greek and English stereotype printing.

specimens of his stereotype printing are in every respect nearly equal in point of beauty and correctness to the best editions of books printed in the common manner.

In 1783, Joseph Francis Ignatius Hoffmann, a native of Alsace (who settled the following year at Paris) availed himself of the preceding discoveries which had been made in the art of stereotyping, and endeavoured to extend them. He printed, on solid plates, several sheets of his *Journal Polytype*, and advertised father Chenier's *Recherches sur les Maures*, (3 vols. 8vo.) as a polytyped book. Hoffmann was deprived of his printing-office in 1787, by a decree of the council; and in 1792 he addressed a memoir to the minister of the interior, to enable him to open a new channel for his industry. He formed two sorts of types or puncheons; one for detached letters, and the other for letters collected into the syllables most frequently occurring in the French language<sup>1</sup>.

Some numbers of Hoffmann's *Journal Polytype* having fallen into the hands of Joseph Carez, a printer at Toul, the latter was struck with the advantages which the new processes seemed to offer; and in 1785 he commenced

<sup>1</sup> Such as *ais*, *etre*, *eurs*, *ment*, &c. Hoffmann termed the art of casting types, the *art* of *polytypy*, and that of re-uniting several characters into a single type, the art of *logotypy*.—See § 2. *Logographic* Printing, *infra*.

his first essays in editions, which he called *omotyped*, in order to express the re-union of many types in one. He executed several liturgical and devotional works, and among others an edition of the Vulgate Bible, in nonpareil, which possesses great neatness. Hoffmann was followed in his processes of polytyping and logotyping by M. Gengembre, who made his first attempts in 1789, but relinquished them towards the close of 1794, when he embarked for America. But the most successful of the French printers who have practised the art of stereotype printing were M. Didot, the elder, Firmin Didot, and L. H. Herhan, who in 1797 obtained patents for their respective inventions: for a short time they were in partnership, but for some years they have stereotyped various works on their own account; the neatness and cheapness of which are now too well known, to require any description.

In 1798, experiments for stereotyping were made at Vienna by Samuel Falka, a native of Hungary. Being refused a privilege for the practice of his art, he quitted that city, and settled in the printing-office of the university of Buda, whence he has issued several specimens.

---

The precise method adopted in stereotype printing, both in England and on the Continent,

required in the logographic than in the common method of printing.

This method of printing however did not succeed, and from an examination of the author's pamphlet, it should seem not to afford that security against error, which he so strenuously asserts. In the title-page of his Introduction, the word *Majesty* is printed *Najesty*; and in page 47, in the word *extensive*, an *e* has dropped *below* the line, which evidently shews that common types were used in the composition of the work.

Mr. Walter's Logography is very similar to Hoffmann's *Logotypy*, already mentioned<sup>1</sup>, and to the method of printing announced in 1776 by M. Saint Paul<sup>2</sup>. The latter consists in employing, for typographical composition, letters united together and forming a sound, instead of detached letters, as is usual in the common way; so that each sound, being composed of several letters, as *am*, *ion*, *ains*, or *illes*, shall be expressed by one single character, cast at once by the founder, although containing several letters. This mode of printing appears to have failed also in France, or rather to have been rendered

<sup>1</sup> See p. 218, *supra*.

<sup>2</sup> *Nouveau Système Typographique, ou Moyen de diminuer de moitié, dans toutes les imprimeries de l'Europe, le travail et les frais de composition, de correction et de distribution, découvert en 1774, par Madame de \*\*\**. 4to. Paris, 1776.

unnecessary by the successful introduction of stereotypy.

§ 3. FAC-SIMILE PRINTING.—The art of printing with types, so formed as precisely to resemble the characters of MSS. was first practised at Florence in the year 1741, when a fac-simile of the celebrated Medicean Virgil was published in small quarto. A very limited number of impressions was struck off on vellum; copies of which are of great rarity. Large paper copies of this work are also of rare occurrence<sup>1</sup>.

The first great work of this kind, executed in England, is DOMESDAY BOOK, containing the survey of England, made by order of king William I. and published in two vols. folio, in 1783. The original MS. of this valuable national record is preserved in the Chapter-house at Westminster: it is comprised in two volumes, one a large folio, the other a quarto; the first begins in Kent and ends in Lincolnshire, and is written on 382 double pages of vellum in a small and plain character. The other volume, in quarto, is

<sup>1</sup> The title of this work is—*P. Vergilii Maronis Codex Antiquissimus a Rufio Turcio Aproniano V. C. distinctus et emendatus qui nunc Florentiæ in Bibliotheca Mediceo Laurentiana adservatur Bono Publico Typis descriptus anno MDCCXLI. Florentiæ Typis Mannianis, 4to.* Small paper copies of this work are worth from 10s. 6d. upwards, according to their condition. The MS. of Virgil, here described, is upwards of 1300 years old. See Dibdin on the Classics, vol. ii. p. 331.

written on 450 double pages of vellum, but in a single column, and in a large fair character. This work was made public in 1783, by order of the House of Lords. It was transcribed from the original, and most accurately revised through the press by Abr. Farley, Esq. and is printed with types resembling the original, cut for the purpose, and executed at the press of Mr. John Nichols'.

The next work of this description was the fac-simile of part of the *Codex Alexandrinus*, containing the New Testament. The original of this MS. is deposited in the British Museum: and the fac-simile, published by Dr. Woide, in 1786, in folio, exhibits its prototype, with a degree of fidelity scarcely credible. Ten copies only of this valuable work were printed on vellum. In 1812, a fac-simile of the Book of Psalms, from the same MS. and types, was published by the Rev. H. H. Baber, (one of the librarians at the British Museum); who has issued proposals for executing the Pentateuch, in a similar manner.

One other work only remains to be noticed, under this head, viz. Dr. Kipling's edition of

<sup>1</sup> An index of persons, places and things, comprised in this valuable work, has recently been compiled under the direction of the commissioners of the public records of the realm, which ought to be purchased by every possessor of Domesday-Book, to render his copy complete.

the four Gospels and Acts of the Apostles, according to the Codex Bezae. This work was printed at Cambridge, in 1793, in two volumes folio, on the most beautiful paper. It is at once a splendid ornament to the university press, and an unrivalled specimen of typographic excellence.

The practice of fac-simile printing has chiefly been confined to the rarest MSS.; which, being liable to decay, have thus been preserved for every valuable purpose of collation.

§ 4. PRINTING IN GOLD LETTERS.—A splendid mode of printing in burnished gold letters has recently been invented by Mr. John Whitaker, an ingenious bookbinder, which ought not to pass unnoticed in a retrospect of the improvements in the typographic art. Mr. W. has issued proposals for an edition of Magna Charta, (from the original MS. deposited in the British Museum), to be executed after his improved method, on royal purple satin, and on superfine vellum paper: the specimens we have seen are truly superb, and reflect the highest honour on the artist<sup>1</sup>.

<sup>1</sup> M. Crapelet, a celebrated Parisian printer, well-known for the beautiful editions which have issued from his press, made several experiments towards printing in golden letters: at length he succeeded, and executed in this style twelve copies of Audebert's and Viellot's *Oiseaux Dorés*. Cailleau, however,



## SECTION VII.

*Observations on early Printers and Printing.*

AFTER the introduction of printing into Europe, the scribes exerted their utmost efforts to excel in their profession, in order that they might retain their rank in society: but they were soon obliged to yield to the superior utility of the press; as the works performed by it were sold at a much cheaper rate than could possibly be afforded by the scribes.

In the early stages of typography, the name of the printer, his place of residence, and the date of his performance, were generally inserted at the end of each book, and not unfrequently accompanied by some pious doxology or ejaculation, in prose or in verse<sup>1</sup>.

does not speak in the most favourable terms of these typographical refinements. Cailleau, *Dict. Bibl.* tom. iv. p. 36.

<sup>1</sup> Mr. Thomas (*Hist. of Print. in America*, vol. i. p. 150) has given the following curious couplet; which, he states, is to be found in the edition of the "*Pragmatic Sanction*," printed by Andrew Bocard at Paris, in 1507.

"Stet liber hic, donec fluctus formica marinos  
"Exhibat; et totum testudo perambulet orbem."

*Imitated.*

May this volume continue in motion,  
And its pages each day be unfurl'd;  
Till an ant to the dregs drinks the ocean,  
Or a tortoise has crawl'd round the world.

The antient printers did not divide words at the ends of lines by hyphens; but, in order to compress as much as possible within a given compass, they made use of vowels with a mark of abbreviation, which denoted that one or more letters were omitted in the syllable where it was placed. For instance, *dño* for *domino*; *volūtas* for *voluntas*; *c'* for *cum*; *quib'* for *quibus*; *decorat'* for *decoratus*; *rubricationibusq* for *rubricationibusque*; *scipit* for *concepit*; *xpm* for *christum*; *ēē* for *esse*; *ſc.* for *et cetera*; *p̄ponatur* for *proponatur*; *puipēdere*, for *parui- pendere*, &c. Thierry Martens, of Alost, abounded particularly in these abbreviations. At length the great number and variety of them, which were gradually introduced, created such obstacles, as the most dexterous and persevering readers only could overcome.

At the foot of the title-page of the Prymer of Salisbury, 1533, there is the following remarkable prayer:

God be in my bede,  
And in my understandynge.  
God be in my eyen,  
And in my lokynge.  
God be in my mouthe,  
And in my spekyng.  
God be in my herte,  
And in my thinkinge.  
God be at myn ende,  
And at my departynge.

Both in manuscripts and in the printed books of the fifteenth century, the vowels and consonants, u and v, i and j, are confounded together, and indifferently used the one for the other: the diphthongs æ and œ do not occur, their place being supplied either by the simple e, or by ae and oe; c was often used for t, as *nacio* for *natio*, *oracio* for *oratio*; *phantasma* was spelled *fantasma*; *michi*, *nichil*, for *mihi*, *nihil*; *contemplatio*, *cotidiana*, *servicia*, *sompnum*, for *contemplatio*, *quotidiana*, *servitia*, *somnum*, &c. &c.

For many years after the introduction of the art into this country, the English printing was inferior to that executed on the continent: Caxton's types are greatly inferior, in point of beauty, to the black letter of Jenson and Koberger<sup>1</sup>: these latter, (Mr. Dibdin observes) have a squareness, firmness, and brilliancy of effect, which are not to be discovered in the works of our typographer. He thinks it probable, however, that much of the superiority of effect, in point of beauty, discernible in the works of foreign printers of this period, arises from the excellence of the *paper* and *press-work*. That perfect order and symmetry of press-work, so immediately striking in the pages of foreign books of this period, are in vain to be sought

<sup>1</sup> See a brief notice of these eminent printers, in the Appendix, No. VII.

for among the volumes which have issued from Caxton's press; and the uniform rejection of the Roman letter, when it was so successfully introduced by the Spiras, Jenson, and Sweynheym and Pannartz, is unquestionably a blemish in our typographer's reputation. But on the other hand (continues Mr. D.) whenever we meet with good copies of his books, his type has a bold and rich effect, which renders their perusal less painful than that of many foreign productions, where the angular sharpness of the letters somewhat dazzles and hurts the eye. Caxton's ink is of a very inferior quality: he probably imported it, and in consequence was left at the mercy of his agents—to receive what had been discarded by other printers'.

Caxton's books are printed on paper made from the paste of linen rags, very fine and good, and not unlike the thin vellum, on which MSS. were at that time usually written. His first performances are very rude and barbarous: he used a letter resembling the hand-writing then in use. His *d* at the end of a word is very singular: he employed the characteristics which we find in English MSS. before the conquest; and instead of commas and periods, he used an oblique stroke /, which is to this day retained

<sup>a</sup> Dibdin's Ames, vol. I. p. cxxvi.

by the Dutch printers in their impressions of books in Gothic or black letter. Caxton's letter was a mixture of secretary and Gothic, resembling the usual character of our manuscripts of that age, as the types of Fust, Schoiffer, and others of the first printers resemble the character of the MSS. of which they made use, all of which were of the same lineage, and differed but little in the features of their countenance'. Like other printers of that time, he never used any direction or catch-word, but placed the signatures where that now stands; he rarely numbered his leaves, and never his pages. Agreeably to the then prevalent custom, he printed, in most of his books, only a small letter at the beginning of the chapters, to intimate what the initial letter should be, which was left to be inserted by the illuminators; but in some of his books he used two-line letters of a Gothic kind. As he printed long before the present method of adding the errata, at the end of books, was practised, his extraordinary exactness obliged him to take considerably more pains than can easily be imagined: for after a book was printed off, his method was to revise it, and amend the faults with red ink. One copy being thus corrected, he then

\* Rowe Mores's Dissertation upon English Typographical Founders and Foundries, p. 4.

employed a proper person to correct the whole impression. Specimens of Caxton's types are given in the annexed engravings.

SPECIMENS OF CAXTON'S TYPES.

A G F E S O W

2 Cy commence le volume Intitulé le recueil des hystoires  
de troyes Compose par venerable homme tout le seure  
prestre chappellain de mon trestredoubte seigneur Monsei-  
gneur le Duc Philippe de Bourgoigne En lan de grace.  
mil. ccc. lxxii. . .

No. 1. is a specimen of the capital letters used

by Caxton in most of the productions of his press: this and the following specimens of English types are given from Herbert's edition of Ames's *Typographical Antiquities*.

SPECIMENS OF CAXTON'S TYPES.

---

¶ Here endeth the booke namede the dietes of sapencie  
 of the philosophres enprinted by me William  
 Caxton at Westmestre the yere of our lord + M.  
 CCC + Lxxvij + Whiche booke is late translated out of

¶ Solit obitum Caxton voluit te vivere cura  
 Wilhelmi. Chaucer clare poeta tui  
 Nam tua non solum comprellit opuscula formis  
 Has quoque h. laudes. iussit hic esse tuas

---

No. 2. is a specimen of the types used by

Caxton in his *Recueil des Histoires de Troye*, the first book ever printed by him : it is without printer's name, date or place. Mr. Dibdin has described it at great length, and given a facsimile engraving of the French and English editions of this work. The English edition was executed by Caxton in 1471<sup>1</sup>.

No. 3. is a specimen of the types with which were printed the *Dictes and Sayinges of the Philosophers*, printed in 1477. The work itself was translated by Antony Woodville, Earl of Rivers, from the French of Jehan de Teonville, who was Provost of Paris in 1408. The passage in the specimen is taken from the conclusion, added by Caxton, who translated and annexed three additional leaves, containing some strictures, not the most courtly, on the fair sex.—Ames has given this curious Appendix in the original spelling ; Mr. Dibdin, with the spelling modernized<sup>2</sup>.

No. 4. contains four concluding verses, from Chaucer's translation of *Boetius de Consolatione Philosophie*, folio, no date. It is destitute of signatures, numerals, catch-words and capital initials. The work is in Latin and English : the Latin is not cited at length, but only a few verses of a period, and then the whole of that period in English, and so alternately in Latin

<sup>1</sup> Dibdin's *Typog. Ant.* I. pp. 2—11.

<sup>2</sup> Ames, pp. 9—12. Dibdin, vol. i. pp. 67—71.



by the Dutch printers in their impressions books in Gothic or black letter. Caxton's was a mixture of secretary and Gothic, resembling the usual character of our manuscripts of that age, as the types of Fust, Schoiffer, and some of the first printers resemble the character of MSS. of which they made use, all of which were of the same lineage, and differed but little in the features of their countenance'. Like other printers of that time, he never used any title or catch-word, but placed the signature where that now stands; he rarely numbered his leaves, and never his pages. Agreeably to the then prevalent custom, he printed, in the beginning of his books, only a small letter at the beginning of the chapters, to intimate what the initial should be, which was left to be inserted by illuminators; but in some of his books he used two-line letters of a Gothic kind. As he lived long before the present method of adding errata, at the end of books, was practised, extraordinary exactness obliged him to take considerably more pains than can easily be imagined: for after a book was printed off, his method was to revise it, and amend the faults with ink. One copy being thus corrected, he

<sup>2</sup> Rowe Mores's Dissertation upon English Typography, Founders and Foundries, p. 4.

employed a proper person to correct the whole impression. Specimens of Caxton's types are given in the annexed engravings.

SPECIMENS OF CAXTON'S TYPES.

A G F E S O W

2 Cy commence le volume Intitulé le recueil des histoires  
de troies. Compose par venerable homme raoul le feute  
prestre chappellain de mon trestredoubte seigneur Monsei-  
gneur le Duc Philippe de Bourgoingne En lan de grace.  
mil. ccc. lxxii. . .

No. 1. is a specimen of the capital letters used

tinguished by their neatness and elegance.— Richard Pynson has the honour of introducing the Roman letter into this country; his types are clear and good, and his press-work well executed, but upon the whole inferior to that of De Worde. In the choice, however, and intrinsic worth of his publications, Pynson has a manifest superiority. Contemporary with him was William Faques, who was king's printer, and probably joined in the same patent with Pynson. They both printed the act of parliament, passed in the 19th Henry VII. (1503) and each styled himself printer to the king. How long he printed before, or continued after, does not appear; but his books shew him to have been an excellent workman. He used a new cut English letter, equalling, if not excelling in beauty, any produced by modern founderies<sup>1</sup>.

<sup>1</sup> Mores, p. 6.

The subjoined engraving will afford a favourable specimen of Faques's typographical labours.



It is a copy of the title of a Latin edition of the Psalms, of the same size, printed in 1504. The whole is inclosed in a neat chain, in red and black ink. It begins, *Per te Rosa tolluntur vitia, Per te datur mestis leticia.* Beneath this is an

angel with a shield on his breast, and under that is *Psalterium* in red. Then follow these words: *Ex mandato victoriosissimi Anglie regis Henrici septimi cum psalmorum virtute feliciter incipit.*—After Faques, English typography, like that of the Continent, became greatly degenerated.

No points were used by the antient printers, except the colon and period or full point: after some time the oblique stroke, thus *'*, was introduced; until Aldus Manutius, in the close of the fifteenth century, among other improvements which he bestowed on the art of printing, corrected and enlarged the punctuation. He gave a better shape to the comma, added the semi-colon, and assigned to the former points more proper places. The notes of interrogation and of admiration were not introduced till many years after.

The orthography, in the infancy of printing, was various, and often arbitrary: an *e* was frequently put for an *i*, and *vice versa*; *e* for *a*, and the reverse; *b* for *v*, &c. &c. *Defusæ* was written for *diffusæ*, *episcobum* for *episcopum*, *apogrifum* for *apocrifum*, &c. Syntax also was disregarded: capital letters were not used according to any certain rules; proper names and sentences were often commenced with small letters, as well as the beginning of verses in poetry.

: It is worthy of remark, that the first produc-

tions of the English press consist chiefly of translations from French writers. The numerous French versions of the classics, which appeared in the fifteenth century, enabled Caxton to enrich the literature of this country with many valuable publications, which were translated into English either by himself or by his friends; antient learning had as yet made too little progress among us, to encourage this enterprising and industrious artist to publish the Roman authors in their original language: and, if the French had not furnished him with these materials, it is not likely that Virgil, Ovid, Cicero, and many other good writers, would by means of his press have been circulated in the English tongue so early as the close of the fifteenth century. It is, however, remarkable, that from the year 1471, when Caxton began to print, down to the year 1540, (during which period the English press flourished under the conduct of many industrious, ingenious, and even learned artists), only the very few following classics were printed in England: viz. *Boetius de Consolatione*, both Latin and English, without date, and the *Esopian Fables*, in verse, for Wynkyn de Worde, 1508, in quarto, and once or twice afterwards.—*Terence*, with the comment of Badius Ascensius, and the *Bucolics* of Virgil, 1512, 4to. (again in 1583),—both for

the same person ; Tully's *Offices*, with an English translation by Whittington, 1533, 4to.

During this period, the university of Oxford produced only the first book of Cicero's *Epist.* at the charge of Cardinal Wolsey, without date or printer's name : not a single classic was issued from the Cambridge press. No Greek book of any kind had yet been printed in England : the first Greek characters, used in any work executed in England, occur in Linacer's translation of Galen's Treatise *De Temperamentis*, Cambridge, 1521, in which a few Greek words and abbreviations are occasionally introduced. The printer was John Siberch, a German, friend of Erasmus, who styles himself "*primus utriusque linguæ in Anglia impressor*:" Greek characters are to be found in some of his other books of this date : but he printed no entire Greek work. In Linacer's treatise *De emendatâ structurâ Latini Sermonis*, printed by Pyson in 1524, many Greek characters are interspersed, especially in the sixth book, where there are seven lines together. But the printer apologizes for his imperfections and unskilfulness in the Greek types, which he says were but recently cast, and not in a sufficient quantity for such a work, and without spirits or accents.

About the same period of the English press similar embarrassments appear to have happened

with regard to Hebrew types, which were yet more likely, as that language was then so much less known. In 1524, Dr. Robert Wakefield, chaplain to Henry VIII. published his "*Oratio de laudibus et utilitate trium linguarum, Arabicæ, Chaldaicæ, et Hebraicæ*," &c. 4to. The printer was Wynkyn de Worde; and the author complains that he was obliged to omit his whole third part because the printer had no Hebrew types. Some few Hebrew and Arabic characters are, however, introduced; but they are extremely rude, and evidently cut in wood; they are the first of the sort used in England. "It was a circumstance, (Dr. Warton observes) favourable at least to English literature, owing indeed to the general illiteracy of the times, that our first printers were so little employed on books written in the learned languages. Almost all Caxton's books are English: the multiplication of English copies multiplied English readers; and these again produced new vernacular writers. The existence of a press induced many to turn authors, who were only qualified to write in their native tongue'."

The early printed books were chiefly in the folio and quarto sizes. Before 1465, the uniform character was the old Gothic or German, whence our **Black** was afterwards formed; but in that

\* Warton's Hist. of Eng. Poetry, vol. ii. pp. 123, 124.



year an edition of Lactantius was printed at Subbiaco, in a kind of semi-Gothic, of great elegance, and approaching nearly to the present *Roman* type. The latter was first used at Rome in 1467, (whence its name) and was soon afterwards brought to great perfection at Venice, by Nicholas Jenson.

Towards the end of the fifteenth century, Aldus Manutius<sup>1</sup> invented the beautiful letter, now generally in use and known by the name of *Italic* or Aldine; though some German writers and their followers have attempted to call it the *cursive*, to obliterate the memory of its original descent. Aldus invented this sort of letter in order to accomplish the design he had conceived, of executing a collection of all the best works in a smaller form (in 8vo.) than was at that time in use; and which, to convenience and portability, should unite cheapness of price, and also contain nearly as much as a folio or quarto volume. For this purpose he invented a character, the first idea of which, we are assured, was given to him by Petrarch's writing; and employed Francisco di Bologna (an able engraver who had designed and engraven all the other characters

<sup>1</sup> So great was the care bestowed by Aldus in the correction of his proofs, that Angelo Roccha says that he printed at most but *two sheets* per week. Lambinet, *Recherches sur l'Imprimerie*, p. 180.

of his printing-office) to execute the small Italic, so well known, and called after the name of its inventor. This character, though less beautiful than the round letters used by Vindelin de Spira, Jenson, and others, about the year 1472, was far superior to the thick and clumsy Gothic, which had before that time been employed in most printing-offices. The first work executed with this Italic type, was a Virgil, in 8vo, printed in 1501. Aldus has commemorated the talents of the engraver, by the three following verses in *Grammatoglyptæ Laudem* :

Qui Graiis dedit Aldus, en Latinis  
Dat nunc grammata sculpta dædaleis  
Francisci manibus Bononiensis.

Notwithstanding Aldus obtained several privileges for the exclusive use of this Italic type, from the senate of Venice, as well as the pontiffs Alexander VI., Julius II., and Leo X., the printers of Lyons published counterfeit editions of his Latin and Italian 8vo works, as soon as these were printed. Virgil, Horace, Juvenal and Persius, Martial, Lucan, Ovid, Dante, Petrarch, &c. &c. were thus printed, exactly of the same size, with a neat Italic, inferior to that of Aldus, but without date, or any kind of mark. Every thing however was copied, to the very prefaces, which Aldus or his editors had prefixed to their editions. The first pirated,

Lyonnese editions were exceedingly incorrect: in vain did Aldus complain of this circumstance, and point out marks by which to distinguish the genuine from the spurious copies; the Lyonnese availed themselves of his corrections, and perfected their books<sup>1</sup>.

The first essays in Greek printing on the Continent, that can be discovered, are a few sentences which occur in the edition of Cicero de Officiis, printed at Mayence: but these were miserably incorrect and barbarous, if we may judge from the specimens given by Maittaire.

In the same year, 1465, an edition of Lactantius's works was printed in *Monasterio Sublacensi* (Subbiaco, in the kingdom of Naples), in which the quotations from the Greek authors are printed in a very neat Greek letter, of which the subjoined engraving will exhibit a favourable specimen<sup>2</sup>.

<sup>1</sup> Renouard, Ann. de l'Imp. des Aldes, tom. ii. pp. 14—18.

<sup>2</sup> This is the first edition of Lactantius, and a work of extreme rarity. It is a proud circumstance, Mr. Beloe remarks, that we should be able to boast of five copies in this country. They are in the possession of the Duke of Marlborough, Lord Pembroke, Earl Spencer, the British Museum, and the Bishop of Rochester. Beloe's Anecdotes of Literature, &c. vol. iii. p. 34. A sixth copy (unknown to Mr. B.) was in the library of the late Mr. Willett (whence our specimen is copied,) which sold for £40. 19s. The passage above given, stands thus in the Bipontine edition of Lactantius.—“Tantum habet Dei cognitio, ac justitia, potestatis. Cui, ergo, nocere possunt,

SPECIMEN OF EARLY GREEK PRINTING.

δεῖ cognitio ac iustitia potātis. Cui ergo nocere possunt: nisi bis quos habēt  
 in sua potāte. Deniq̃ affirmat eos Hermes: qui cognoverit deū: nō tantū  
 ab incursibus demonū tutos ēē verū etiā ne fato quidem teneri. Μία φύλαξι  
 ενσεβεία ενσεβονσ γαρ αμρωπον ουτε δαιμων κακος  
 ουτε ειμαρμενη κρατει θεος γαρ ρυειται τον ενσεβηντα.

It is taken from the *Institutiones*, lib. 2. c. 16. folio 38 verso. The printers, Sweynheym and Pannartz, seem to have had but a very small quantity of Greek types in the monastery: for, in the first part of the work, whenever a long sentence occurred, a blank was left (as was usual in most of the early printed books) that it might be inserted with a pen. After the middle of the work, however, all the Greek quotations are printed. In 1466, they settled at Rome, where they first introduced the Ro-  
 nisi iis quos habent in sua potestate? Denique affirmat

eos Hermes, qui cognoverint Deum, non tantum ab incursibus dæmonum tutos esse, verum etiam ne fato quidem teneri. Μία, inquit, φύλαξ ἡ ενσεβεία. ενσεβοῦς γαρ ανθρωπου ου δαίμων κακος, ουτε ειμαρμενη κρατει. Θεος γαρ ρυειται τον ενσεβῆ εκ παντος κακου. *Div. Inst.* l. 2. c. 15.

rectness, and number of his editions, place him in a much higher rank than his predecessors.— His types also are allowed to be more elegant, in general, than any before used. The first Greek work, which issued from his press, was Constantine Lascaris's Greek Grammar above-mentioned<sup>1</sup>.

The study of the Greek language was introduced into France by Francis Tissard, at Paris, in 1507; and Greek printing was afterwards practised with the greatest success by the family of Stephens, of whom Robert (I) and Henry (II) were the most distinguished for the beauty of their characters and the extent of their learning. The Greek Testament of the former, (Paris, fol. 1550) and the *Poetæ Græci Principes* of the latter, (fol. 1566) exhibit specimens of Greek printing that have not often been surpassed. The author has compared the splendid edition of Plutarch's moral writings, edited by Professor Wyttenbach, from the Clarendon press, with the above works; which, excepting that

<sup>1</sup> For an account of this interesting specimen of typographic excellence, the Bibliographical student will consult Renouard's *Annales de l'Imprimerie des Aldes*, tom. 1. p. 1, &c. In the second volume of the same work (pp. 51—57,) Renouard has given an account of *nine* different sorts of Greek type used by Aldus, and of *fourteen* sorts of Latin characters, both Roman and Italic, on the making of which he bestowed the greatest possible attention.

they contain more numerous abbreviations, suffer no disparagement by the comparison.

Printing with Hebrew characters appears to have been first performed at Soncino, in the duchy of Milan, in the year 1482, and at Naples in 1487. The first works printed with them were—1. The Pentateuch, in 1482.—2. The greater Prophets, Joshua, Judges, and Samuel, in 1484.—3. The lesser Prophets in 1486. The Hagiographa in 1487. The three first were printed at Soncino, the last at Naples. The whole text of the Hebrew Scriptures was printed in one volume folio, in 1488, by Abraham Ben Rabbi Hhajim. All these early editions are destitute of the Keri and Ketib, which were not introduced till thirty or forty years after<sup>1</sup>.

When the art of printing was first discovered,

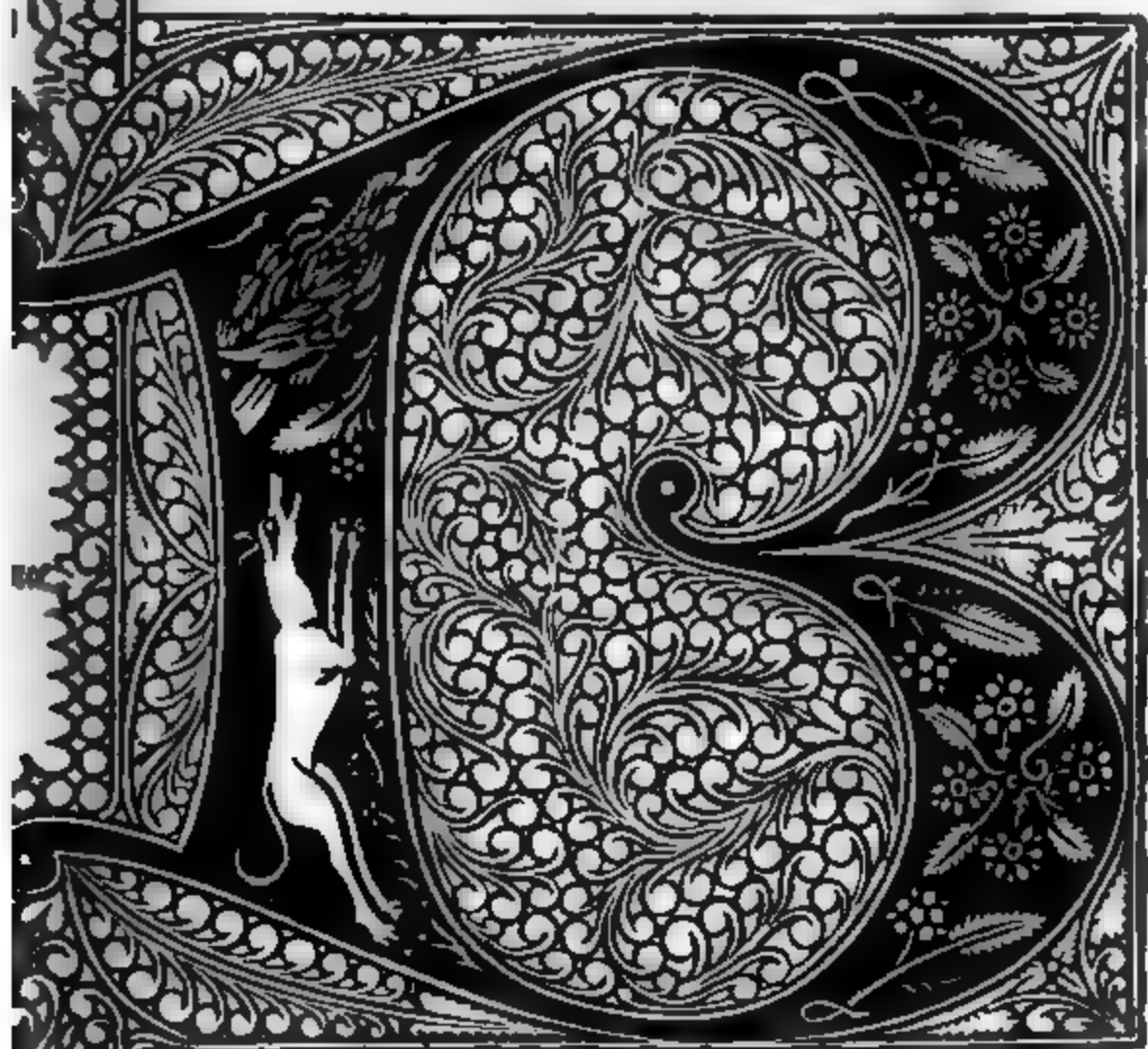
<sup>1</sup> Kennicott, *Diss. Gen.* p. 25, and his *Annual Accounts of the Collection of Hebrew MSS.* p. 112. The book above noticed is of extreme rarity: not more than ten copies are known to be in existence. Santander, *Dict. du xv. Siecle*, tom. 2. p. 175. The illustrious Aldus Manutius (the elder), among other works which he projected for the benefit of literature, conceived the idea of a Polyglott Bible in Hebrew, Greek, and Latin; a great undertaking at that time. Of this vast project, he executed only one specimen page in folio, which is now preserved in the Imperial Library at Paris (No. 3064.) A very few specimens of Hebrew printing occur, among the numerous works that issued from his presses. Renouard, tom. 2. pp. 28, 58.

the printers frequently omitted to print the first letter of a book or chapter, where the edition was intended to be curious; and for this a blank space was left, that it might be illuminated or painted at the option of the purchaser'. Several of these early volumes have at different times been found, where these initial letters are wanting, the possessors having neglected to have them painted. Sometimes also the capital *initials* or first letters to the first page of a work were curiously formed by grouping together various figures, representing the letter in question, and by introducing both whole and half-length portraits, as well as heraldic embellishments and historical subjects'. Many instances might be offered, would the limits of this work admit of their introduction; but the following beautiful specimen from the celebrated Psalters of Mayence will be fully sufficient to elucidate the remark.

' On the subject of illuminations, see pp. 69—71, 127—136 *supra*.

' Mr. Dibdin has ably discussed these topics in his *Preliminary Disquisition on early Engraving and ornamental Printing*, which is illustrated by numerous elegant engravings, faithfully representing the various ornaments with which the early printers decorated the productions of their press. Dibdin's *Ames*, vol. I. pp. i—lvii.

It is the letter B, richly ornamented with foliage, flowers, a bird, and a dog, and forms



the initial capital letter of the first Psalm : the same letter was employed in the first edition of



Macklin's splendid edition of the Bible, and of Bowyer's magnificent edition of Hume, by Mr. BENSLEY, and the superb Shakespeare, Milton, and other works by Mr. BULMER, will justly vie with the most costly productions of Bodoni.

It only remains to notice the marks or devices introduced by the first typographers; a method of ornamental printing, "which greatly contributed to the beauty of the book, whether in front or at the termination of it. The French printers have recently revived it: and the insertion would not disgrace the publications of our own country, when it is considered that such able typographers and scholars as Aldus, Froben, Plantin, Oporinus, and the Stephenses have adopted it."

The invention of these *marks*, or *vignettes*, as they are sometimes called, is ascribed by Laire<sup>2</sup> to the elder Aldus, whose example was soon followed by the most eminent printers. An

<sup>1</sup> Dibdin's Ames, vol. I. p. lvii.

<sup>2</sup> Laire (Index Librorum, Sæc. xv. vol. II. p. 146,) speaking of a Greek Psalter, says: *Habet signaturas, registrum, ac custodes, sed non numerantur folia. Litteræ principales ligno incisæ sunt, sicut et in principio cujuslibet psalmi viticulæ, quæ Gallice vignettes appellantur, quarum usum primus excogitavit Aldus.* The volume here described was printed about 1495; and consequently to this date the origin of vignettes or printers' marks may be traced.

alphabetical list of the principal vignettes, thus used by antient printers, will be found in the Appendix (No. III.)

An acquaintance with these marks or devices may contribute towards ascertaining the names of printers in early books, especially where those names have been concealed: but, beside the vignettes above referred to, most of the antient printers made use of monograms or ciphers, containing the initial letters of their names, or other devices, curiously interwoven. As the knowledge of these is essential, in order to fix the identity of antient editions in which the printer's name does not appear, we have given (in the Appendix, No. IV.) engravings of the principal monograms thus employed on the Continent from the invention of printing until the year 1500: those of English printers are placed by themselves, and continued a few years later. A complete collection of these interesting marks is a desideratum in literary history.

---

---

## SECTION IX.

### *Mechanism of Printing.*

§ 1. LETTER-PRESS PRINTING.—The types or characters employed for printing, are small

pieces of mixed metal<sup>1</sup>, containing in relief a letter of the alphabet, or a figure : they are cast in a mould, to which is fitted a matrice,---a piece of copper on which the intended character has been cut or struck in creux, by means of well-tempered steel or iron punches graven in relief. Each letter has its proper matrice : and there are particular ones for figures, points, rules, head-pieces, and other ornaments of printing, except for quadrats ; which, not being intended to leave any impression, are cast without matrices and only in moulds.—Each matrice also has its own puncheon. The characters are divided into three sorts, Roman, Italic, and Black.

The two first sorts, as their name imports, were respectively invented at Rome and in Italy<sup>2</sup>. Roman is at present in general use, and has for a long time been the prevalent letter of Europe; although in Germany and Holland the black letter is used for devotional and religious works.

<sup>1</sup> This metal is understood to be a compound of lead, iron, and antimony ; the composition of type-metal however depends entirely on the discretion of founders, each of whom has proportions, as well as some minutiae in the manufacture, peculiar to himself.—To avoid a multiplication of references in this section, it may be proper to observe, that its materials are derived from Fournier's *Manuel Typographique*, Stower's *Printer's Grammar*, and the *Encyclopædia Britannica*, vol. 15, Article Printing.

<sup>2</sup> See pp. 241, 242, *supra*.

**Italic** was originally designed, to distinguish notes, prefaces, and such other parts of a book, as might be said not strictly to belong to the body of the work ; whence at least two fifths of a book not unfrequently appeared in that character. At present, it is used more sparingly, extracts being inclosed within inverted commas, and notes, &c. being composed in a smaller type. It is often of service in displaying a title-page or distinguishing the head or subject-matter of a chapter from the chapter itself.

**Black letter** is thus called in England, from its **black face** ; it is sometimes also termed **Old English**, from its having been used in early times for printing statutes and other law-books. It is descended from the Gothic character, and has therefore been called Gothic : this sort of type is now generally disused in England.

All these different classes of letters are further subdivided into **LARGE CAPITALS**, **SMALL CAPITALS**, lower case (in which the body of all works is printed,) and double letters, as **fi**, **fl**, **ff**, **ffi**, **ffl**, &c. The last however do not often occur in the more elegant specimens of modern typography.

A fount or font of letter is a set, or quantity of characters of each kind, cast by the letter-founder, and sorted. - A complete font not only includes the running letter, but also single let-

ters, double letters, points, commas, lines, borders, head-pieces, tail-pieces, and numeral characters: each fount is also called by a particular name. In the following table the names of the different bodies of letter are exhibited, in a descending scale, according to the proper appellations given to them in England and France.

ENGLISH.	FRENCH.
	La Grosse-nompaille. [non.
	Le Triple (ou gros Double) Ca.
	Le Double Canon.
1. French Canon.	Le Gros Canon.
2. Two lines Double Pica.	Le Trismegiste. [main.
3. Two lines Great Primer.	Les deux Points de gros Ro.
4. Two lines English.	Le Petit Canon. [le Palestino
5. Two lines Pica.	Les deux Points de Cicero, ou
6. Double Pica.	Le Gros Parangon.
7. Paragon.	Le Petit Parangon.
8. Great Primer.	Le Gros Romain.
9. English.	Le Saint Augustin.
10. Pica.	Le Cicero.
11. Small Pica.	La Philosophie.
12. Long Primer.	Le Petit Romain,
13. Bourgeois.	La Gaillarde.
14. Brevier.	Le Petit Texte.
15. Minion.	La Mignonne.
16. Nonpareil.	La Nompaille.
17. Pearl.	La Perle.
18. Diamond.	La Parisienne ou Sedanobe.

Of the different sorts of type above enumerated, N<sup>os</sup>. 8. 9. 10. 11. 12. 14. 15. 16. and 17. are most frequently used: and, as the origin of

the names thus given to the different fonts of type, ~~is at best~~ conjectural, we shall endeavour to convey a correct idea of their various sizes, by giving a specimen of each in the following account of the mechanism of printing.

I. FRENCH CANON.

**There are  
two classes  
of work-  
men, em-  
ployed in  
the art of  
printing;**

ters, double letters, points, commas, lines, borders, head-pieces, tail-pieces, and numeral characters: each fount is also called by a particular name. In the following table the names of the different bodies of letter are exhibited, in a descending scale, according to the proper appellations given to them in England and France.

ENGLISH.	FRENCH.
	La Grosse-nompareille. [non.
	Le Triple (ou gros Double) Ca.
	Le Double Canon.
1. French Canon.	Le Gros Canon.
2. Two lines Double Pica.	Le Trismegiste. [main.
3. Two lines Great Primer.	Les deux Points de gros Ro.
4. Two lines English.	Le Petit Canon. [le Palestino
5. Two lines Pica.	Les deux Points de Cicero, es
6. Double Pica.	Le Gros Parangon.
7. Paragon.	Le Petit Parangon.
8. Great Primer.	Le Gros Romain.
9. English.	Le Saint Augustin.
10. Pica.	Le Cicero.
11. Small Pica.	La Philosophie.
12. Long Primer.	Le Petit Romain.
13. Bourgeois.	La Gaillarde.
14. Brevier.	Le Petit Texte.
15. Minion.	La Mignonne.
16. Nonpareil.	La Nompareille.
17. Pearl.	La Perle.
18. Diamond.	La Parisienne ou Sedanoise.

Of the different sorts of type above enumerated, Nos. 8. 9. 10. 11. 12. 14. 15. 16. and 17, are most frequently used: and, as the origin of

the names thus given to the different fonts of type is at best conjectural, we shall endeavour to convey a correct idea of their various sizes, by giving a specimen of each in the following account of the mechanism of printing.

I. FRENCH CANON.

**There are  
two classes  
of work-  
men, em-  
ployed in  
the art of  
printing;**



**viz. com-  
positors,  
and press-  
men.**

**2. TWO LINES DOUBL E PICA.**

**The first  
are those per-  
sons, whose  
business it is**

**to range and  
dispose the  
letters into  
words, lines,  
paragraphs,  
pages &c.**

**3. TWO LINES GREAT PRIMER.**

**The pressmen  
are, properly  
speaking, the  
printers ; for**

used for references to notes &c. ; and one cell, being middle one in the bottom row for the small letter k. The capitals in this case are alphabetically disposed.

#### 7. PARAGON.

The lower case is appropriated the small letters, the double letter points, parentheses, spaces and quadrats. The spaces are pieces of metal, of various thicknesses, exact shaped to the shanks of the letter they are used to regulate the distances between words.

#### 8. GREAT PRIMER—Black Letter.

The quadrats are square pieces of metal, which require to be cast with the utmost symmetry and care as much of the beauty of a work depends on their accuracy.

## 9. ENGLISH.

There are two sorts of quadrats, m and n quadrats: the former, or m quadrat, is the square of the letter to whatever fount it may belong; the latter, or n quadrat, is half that size. M quadrats always begin a paragraph, by indenting the first line: they are also the proper spaces, after a full point, when it terminates a sentence in a paragraph.

10. PICA<sup>1</sup>.

N quadrats are generally used after the comma, semi-colon, &c. and sometimes after a curved letter: two-m, three-m, and four-m quadrats, are likewise cast for break-lines, and white lines, but particularly for poetry; for which purpose they ought to be cast with the utmost precision, as the matter will stand uneven, where many of them come together.

## 11. SMALL PICA.

The boxes or cells of the lower case are of different sizes, but the arrangement in this instance is not alphabetical; as the letters, most frequently wanted, are placed nearest to the compositor's hand. Each case is placed in an inclined direction, that the compositor may reach the upper case with ease.

<sup>1</sup> In this type the text of the two first parts of the present work is chiefly composed; the notes are in the size No. 12. or Long Primer. The third part is, mostly, in No. 11. or Small Pica.

## 12. LONG PRIMER.

As there is nothing on the outside of the boxes to denote the letters they respectively contain, it is curious to observe the dexterity manifested by the compositor in finding and taking up the letters as he wants them, from the different boxes. The distribution of the types in the various boxes of the case is usually the first of a compositor's practical exercises, and ought to be performed with the utmost care, as the exactness of printing a work depends greatly upon the paucity of number of corrections, charged for printing it.

## 13. BOURGEOIS.

The instrument, in which the letters are set, is called a composing stick: it consists of a long plate of brass or iron, on the upper surface of which arises a ledge, that runs the whole length of the plate, and serves to support the letters, the sides of which are to rest against

## 14. BREVIER.—(ITALIC.)

*Along this ledge is a row of holes, for introducing a screw to be used to shorten the line, by moving the sliders farther from or nearer to the shorter ledge at the end of the composing stick. Where marginal notes are required, the two sliding pieces are opened to a proper distance from each other.*

## 15. MINION.

Before the compositor begins to compose, he puts a thin slip of plate, called a rule, cut to the length of the line and of the same height as the letter, in the composing stick, parallel with the ledge, against which the letters are intended to bear.

## 16. NONPAREIL.

The compositor being thus furnished with an instrument, adapted to his use, he takes up the letters as they are arranged into words, lines, &c. he places his copy in the upper case just before him: and, holding the stick in his left hand, his thumb being over the slider, with the right he takes up the letters, spaces, &c. by one, and places them against the rule, while he supports them with his thumb by pressing them against the slider, the other hand being employed in setting other letters.

## 17. PEARL.

Having in this manner composed a line, he takes the brass rule from behind it, places the letters of which it is composed; and proceeds to compose another line in the same manner. But, before he removes the brass rule, he observes whether the line ends with a complete syllable or with an entire syllable of a word, including the hyphen, which is put to denote the division of a word into syllables. If he find that his words exactly fill the measure, he has nothing more to do with that line, but proceeds with the next.

## 18. DIAMOND.

If, however, he find the measure not entirely filled at the ending of a word or syllable, he puts in more spaces, diminishing the distances between the words until the measure is full; and this operation, which is called 'justifying,' is done in order that all the lines in the composing stick may be of equal length. Much depends upon exactness in justifying; and great care is taken by expert compositors, that the lines are neither too closely wedged into the composing stick, nor yet loose and uneven.

When the composing stick has been filled with lines, (generally about ten or twelve in number), the compositor empties them upon a thin oblong board termed a *galley*, which is furnished with a ledge on two sides, and with a groove, to admit a small bottom. When the compositor has filled and emptied his stick until he has composed a page, he ties it up with a piece of packthread, and removes it from the galley, either to the imposing-stone, or to some other safe and convenient place. And thus he proceeds, until he has composed as many pages as are required to make a sheet, or, in some instances, a half-sheet. He then proceeds to arrange the pages on the imposing-stone, which is a very large oblong stone, about five or six inches in thickness. The pages are disposed in such a manner, that when printed, they may be so folded as to follow each other regularly. Each sheet is denoted by a letter of the alphabet, which is termed a signature: and sometimes a direction word, or (technically speaking) a *catch-word*, is placed at the bottom of the page; but these words are not now in general use, and they certainly add nothing to the symmetry of the page. Great care, and some ingenuity, is requisite in imposing a sheet

or half-sheet, particularly of works in sizes less than a folio or quarto.

Having laid down or disposed the pages in a right order on the imposing-stone, the compositor proceeds to what is called dressing the chases. The chase is a rectangular iron frame of different dimensions, according to the size of the paper to be printed; having two cross pieces of the same metal, called a long and a short cross, mortised at each end, so as to be taken out occasionally. By the different situations of these crosses, the chase is fitted for volumes of different sizes, as folios; quartos, octavos, duodecimos, &c. In order to dress the chase a set of furniture is necessary; consisting of slips of wood of various dimensions.

The first thing to be done is, to lay the chase over the pages; after which that part of the furniture, called gutter-sticks, is placed between the respective pages. Next, another part of the furniture, called reglets, is placed along the sides of the crosses of the chase: these reglets are of such a thickness as will let the book have proper margins, after it is bound. Having dressed the inside of the chases, the compositor proceeds to do the same with their outsides, by putting side-sticks and foot-sticks to them. The pages being thus placed at proper distances, they are all untied, and fastened together by small wooden

wedges, called quoins. These small wedges being firmly driven up the sides and feet of the pages, by means of a mallet and a hard piece of wood termed a shooting-stick, all the letters are fastened together. In this condition the work is called a form, and is ready for the pressman, who lays it upon the press for the purpose of pulling a proof. When a proof is pulled, the forms are rubbed over with a brush dipped in a ley made of pearl-ash and water: they are then carefully removed from the press; and the proof, together with the forms, is delivered to the compositor's further care.

It would exceed the limits prescribed to this article by the nature of the present work, were we to detail all the various particulars of the typographic art previously to the completion of a work. It may, therefore, suffice to say that the proof sheet and manuscript copy are conveyed to the reader or corrector of the press; whose business it is to read over the whole proof with great care and attention, and to mark in the margin of every page such errata as he shall observe. These errata having been corrected in the metal by the compositor, another proof is pulled, to be again put into the reader's hands, or to be sent to the author. This proof being also read and corrected, a revise is pulled, in order to ascertain whether all the errors marked in the last proof are properly corrected.



When the sheet is supposed to be correct, the forms are given to the pressman; whose province it is to work them off, after they have thus been revised and corrected. The paper is prepared for use by being previously dipped in water, a few sheets at a time, and afterwards laid in a heap, sheet over sheet: in order that the water may equally penetrate through every sheet, a thick deal board is laid upon the heap, on which heavy weights are placed according to its size. The reason why the paper must be wetted before it is in a fit state to be printed upon, is, that it may become sufficiently soft to adhere closely to the surface of the letter, and take up a proper quantity of ink, that it may receive a fair and clear impression. It is also necessary to wet the paper, lest its stiff and harsh nature, when dry, should injure the face of the letters.

The press is a curious and complex machine, formed upon true mathematical principles; the structure of which being unintelligible without the aid of several figures<sup>1</sup>, it only remains to add that the form is laid thereon; and its surface being equally covered with printer's ink by means

<sup>1</sup> On the structure of printing-presses, the curious reader will find much information in the 12th chapter of Mr. Stower's "Printer's Grammar," in which the improved press, invented and brought to perfection by the Right-Hon. Earl Stanhope, is described in all its parts, and illustrated with numerous spirited engravings on wood.

of balls duly prepared, the pressman subjects the form to the powerful action of the press, which he pulls twice, that the impression may be complete. The printed sheet is then taken out, and fresh sheets are successively supplied until the impression is taken off upon the full number of sheets of which the edition is intended to consist. One side of every sheet being thus printed, the form for the other side is laid on the press, and worked off in a similar manner. The sheets are then committed to the care of the printer's warehouse-man, whose business it is to hang them up until they are dry, when they are gathered, and delivered over to the author or bookseller.

§ 2. ENGRAVING ON WOOD.—Engravings on wood are worked off at the common letter-press, the block being either inserted in the form where the subject may require it, or sometimes printed on a separate leaf like a copper-plate engraving. The earliest specimens of engraving on wood, are probably playing cards; which were known in Germany before the year 1376. The earliest impression of a wood-cut, with a date, not confined to the subject of card-playing, is the celebrated print of St. Christopher and the infant Jesus, discovered by Baron Heineken, in the library of a convent at Buxheim, near Memmingen in Suabia. It has the date of 1423. This great curiosity was found pasted within the

binding of an old book, printed in the 15th century : it is now in the magnificent collection of Earl Spencer<sup>1</sup>. Among the foreign engravers on wood, Albert Durer stands pre-eminent, for the boldness and delicacy of his strokes. The art of engraving on wood was certainly known in England, about the year 1474, as the second edition of Caxton's Game of Chess is ornamented with wood-cuts : so are his "Thymage or Myrrour of the World," (1481) ; his "Golden Legend," (1483) ; "The Subtyl Histories and Fables of Esope," (1484) ; &c<sup>2</sup>.

Towards the close of the seventeenth century, this branch of the graphic art had almost sunk into oblivion, when Thomas Bewick of Newcastle revived it, a few years since. Bewick has

<sup>1</sup> Dibdin's Ames, vol. i. p. 2, note. Landseer's "Lectures on Engraving," p. 190. See p. 155 *supra*.

<sup>2</sup> The earliest book with wooden cuts, that was printed with moveable types, (in Mr. Douce's opinion) is the *Ars memorativa* of Jacobus Publicius. It is executed in Gothic characters, with so many and complicated abbreviations, as to render it by no means easy of perusal : it is supposed to have been printed by John Guldenschoff of Mayence or Cologne. The engravings are extremely rude, and very grotesque, representing the alphabet by symbols taken from different objects. Beloe's Anecdotes, vol. i. p. 228. Account of the principal systems of Artificial Memory, appended to "The New Art of Memory, founded upon the principles taught by M. Gregor von Feinaigle," p. 183. A copy of this rare work of Publicius, is in the British Museum, and another is in the possession of Mr. Douce.

been considered by some persons, as the re-inventor of the art; which he has brought to a degree of perfection unknown to the later engravers. The productions of his pupils, C. and J. Nesbit and Anderson, as well as those of Austin, Berryman, Branston, Byfield, Jackson, Lee, (by whom the cuts in this volume are executed) and others, leave nothing further to be desired, towards the improvement of engraving on wood.

§ 3. ROLLING-PRESS PRINTING.—Rolling-press printing is employed for the purpose of taking off prints or impressions from copper-plates engraved, etched or scraped.

Of engravings upon copper, the earliest known impression is that executed by Thomaso Finiguerra, a goldsmith of Florence, with the date of 1460 upon it: accident is said to have given rise to this discovery. It is known to be common with those who engrave ornaments on plate, occasionally to rub a little charcoal, or oil, or both, into their work, for the purpose of seeing the better what they are doing. In the year abovementioned, Finiguerra chanced to cast or let fall a piece of engraving filled with this sort of ink, into melted sulphur; and, observing that the exact impression of his work was left on the sulphur, he repeated the experiment on moistened paper, rolling it gently with a roller.

It was attended with success; and Finiguerra imparting his discovery to Baccio Baldini, of the same place and profession, 'it was by him communicated to Sandro Boticelli'.

In the following year 1461, if not in 1460 Martin Schön or Schoen first exercised the art of engraving in Germany, and in a few years after it was practised throughout Europe.

The earliest copper-plate engraving of the French school, is that of Leon Daven, in 1540 of the English school, by Thomas Geminus (Geminie, 1545; of Lucas van Leyden, in 1509

The ink used for copper-plate printing, called Frankfort black: it is composed of the stones of peaches and apricots, of the bones of sheep, and of ivory, all well burnt and mixed with well-boiled nut oil, by being ground together on a marble after the same manner as painters grind their colours.

The method of taking off impressions from

<sup>1</sup> Landseer, pp. 191, 192. Walpole's Catalogue of Engravers, (Works, IV. p. 2.) Huber, however, has given another account of the origin of engraving on copper. "It is reported," says he, "that a washerwoman left some linen upon a plate or dish, on which Finiguerra had just been engraving, and that an impression of the subject engraved, however imperfect, came off upon the linen, occasioned by its weight and moistness." Huber, Notice des Graveurs, pp. 2, 3.

<sup>2</sup> Walpole's Works, IV. p. 4. Voyage de deux Français dans le Nord de l'Europe, tom. I. p. 27.

copper-plates, is as follows : The printer takes a small quantity of this ink on a rubber made of linen rags, strongly bound together ; and with it he besmears the whole face of the plate, as it lies on a grate over a charcoal fire. The plate being sufficiently inked, he first wipes it over with a rag, then with the palm of his left hand, and afterwards with his right hand ; in order to dry the hand, and forward the wiping, he rubs it from time to time in whiting. In wiping the plate perfectly clean, yet without taking the ink out of the engraving, the address of the workman consists. The plate thus prepared, is laid on the plank of the press ; over the plate is laid the paper, which has previously been well moistened in order to receive the impression ; and over the paper are two or three folds of flannel. The arms of the cross, belonging to the press, are then pulled, and the plate with its furniture passes through, between rollers ; which, pinching very strongly yet equally, press the moistened paper into the strokes of the engraving, whence it imbibes the ink, and the impression is of course complete.

§ 4. POLYAUTOGRAPHIC PRINTING.—A new mode of printing, or more properly engraving upon stone, was announced a few years since, and specimens of polyautography were published ; consisting of prints from actual sketches on

stone, after the most eminent English artists. It was invented by M. Aloysius Senefelder, who carried on his discovery with great success at Munich; by him an assignment was made, of his art, to M. André, who in 1801 obtained a patent for its exercise in this country, but did not meet with very extensive encouragement. The drawings are made with an unctuous composition, in the form of a crayon, or of an ink, on a soft calcareous stone, somewhat like a stone marble. When the drawing is finished, the stone is moistened, and imbibes so much water, that the printing ink will not adhere to it, except at the parts where the crayon or the ink has been applied; and in this manner an impression is procured, which has much of the freedom and spirit of an original drawing. When the ink is used, a little acid is afterwards applied to the stone; in order to corrode its intermediate parts: and the bold style of the impression much resembles that of the old wooden cuts<sup>1</sup>...

In the opinion of a very eminent engraver<sup>2</sup>, this method of etching on stone is calculated, perhaps beyond any art at present known, to

<sup>1</sup> Young's Lectures on Nat. Phil. vol. i. p. 122. Gent. Mag. vol. lxxviii. Part I. pp. 193—196. Europ. Mag. vol. lviii. pp. 114, 115, where the processes are described at length.

<sup>2</sup> Landseer's Lectures on Engraving, p. 193.

render a faithful fac-simile of a painter's sketch. Four thousand impressions have been taken from the plates, without any apparent detriment : every allowance, therefore, being made for the partiality of the ingenious inventor, some credit is due to his assertion, that so many as sixty thousand copies might by this process be made from one drawing. It certainly is to be regretted that polyautography has not met with that success in this country, which has crowned its exercise in Germany, France, and Italy.



# PART II.

## ON BOOKS.

### CHAPTER I.

#### *General Remarks on the Denominations, Sizes, &c. of Books.*

---

#### SECTION I.

##### *Denominations of Books.*

THE knowledge of authors and their works forms a most extensive and interesting part of literary history : it is divided into various classes, whose limits are not easily defined, but which may, perhaps, be reduced to the following nine classes.

§ *i.* *MSS. and Printed Books.*—The first are those written with the hand, and are either autographs, copies originally written by the authors themselves, or such as have been transcribed by the librarii or copyists : previously to the invention of printing, autographs were of the utmost value, because they were not disfigured by the ignorance or the negligence of the copyists. As the subject of manuscripts has already been discussed at considerable length, both with regard

to the material employed for writing, and also to the various styles of writing which have prevailed in different ages ; it will be sufficient to refer to the first part of this work'. Printed books are the subject of the remainder of the present volume. Books and authors are further distinguished into

§ ii. *Those of the antient, middle, and modern ages*, with respect to the time in which the former were written, and the latter flourished.

The *antient* age comprises 1. the Grecian which commenced near the time of the Peloponnesian war, and continued till the time of Alexander the Great ; and 2. the Roman age, included nearly within the days of Julius Cæsar and Augustus ; this period, or at least a considerable portion of it has been denominated the Augustan Age. The Roman Age has by some been extended to the close of the fourth century.

The *middle age* commences with the fifth century, and is continued to the capture of Constantinople by Mohammed II.

The *modern age* commences with the revival of literature, and continues to the present time.

§ iii. *Theological, historical, poetical, &c.* according to the subject of which each author has treated, and the nature or species of composition employed by him.

' See Part I. chapters i. and ii. pp. 30—143.

§ iv. *Pagan, Jewish, Christian, Mohammedan, &c.* according to the religion of each author, and the subjects he has treated.

§ v. *Sacred, ecclesiastical, or profane.*—Of the first description are the Holy Scriptures and theological works: of the second are such as treat of the laws, discipline, &c. of the church; profane books are those which do not discuss matters of religion.

§ vi. *With regard to their authors,* books are  
 (1.) *Allonymous*; those published under the real name of some author of reputation, to whom consequently works are attributed which he never composed. Such was the Book on Antiquities published by Anniius of Viterbo, at Rome, in 1498, in folio; and again in 1542, in octavo. In this compilation, Anniius has been charged with fabricating works falsely attributed to Xenophon, Philo, and other antient authors<sup>1</sup>.

<sup>1</sup> The first Roman edition of this work (1498) is of great rarity: it is in folio, printed in Gothic letters, the text of which is in larger characters than the commentary. It is intituled, “Fratris Joannis Annii Viterbiensis Ord. Prædic. Theol. Profess. Commentaria super opera diversorum Auctorum de Antiquitatibus loquentium &c.” Joannes Anniius (or Nanni) of Viterbo, was a member of the order of Friars Preachers, and master of the sacred palace under Pope Alexander VI. Santander acquits him of the fraud usually charged against him, and thinks he was led into a mistake, at a time when the principles of sound criticism were unknown, and that he only adopted and collected together writings, which had been forged

(2.) *Anonymous* ; those without any author's name. Several works have been published on anonymous books, which are noticed in a subsequent page<sup>1</sup>.

(3.) *Cryptonymous* ; those whose authors' names are concealed in some anagram or the like : of this description is "Telliamed, or Discourses on the Diminution of the Sea, the Formation of the Earth," &c. by M. de Maillet ; of which name Telliamed is the anagram.

(4.) *Pseudonymous* ; those which bear false names of authors : several publications have appeared on pseudonymous works, which are also noticed in the course of this volume<sup>1</sup>.

(5.) *Genuine* ; those really written by the authors whose names they bear, and which remain in the state in which they were left.

(6.) *Apocryphal* ; such as come from an uncertain author, on which much reliance cannot be placed. In this sense we say an apocryphal book, passage, history, &c.

(7.) *Spurious* ; such as are proved to have been written by others than the real authors whose names they bear.

(8.) *Interpolated* ; those which since their composition have been corrupted by spurious additions or insertions.

before his time. Santander, Dict. du 15<sup>e</sup> Siecle, tom. ii. pp. 56, 57.

<sup>1</sup> *Infra*, Part III. chap. iv. sect. iii.

(9.) *Posthumous*; books published after their authors' decease.

§ *vii. Relative qualities.*—As books may be written on every possible subject, another natural division of them presents itself into good and bad, according to their respective qualities.

A book may be a *good* one in different points of view.—Thus, in the estimation of a divine or a religious man, a theological or devotional work is a good one :—a man of learning considers instructive books only to be good :—an artist, such as are well written on a subject relative to his own peculiar art ;—in the language of the curious a scarce book,—in a bookseller's language a saleable book is a good one ; but rapidity of sale is no certain criterion of the real value of a work : the most worthless sometimes obtain the greatest circulation.

Under the term *bad books*, may be classed 1. All those which contain principles hostile to the interests of morality or religion ; and 2. Such as are ill digested, or incorrectly written on any topic.

According to their qualities, books may further be divided into *clear* or perspicuous; which, in dogmatical works (such as lay down doctrines on general truths), are those whose authors accurately define all their terms, and strictly adhere to their definitions in the course of their work :—

*obscure* ; those in which words are used vaguely, and without being properly defined:—*prolix* ; in which more things are contained than are necessary to the author's design :—*useful* ; those which deliver things necessary to be known, either in other sciences or in the business of life :—*complete* ; such as contain all that is known concerning the subject :—*relatively complete* ; those containing all that was known concerning the subject at a certain time ;—or if a book were written with any particular design, it may be said to be complete, if it contain neither more nor less than is necessary for the accomplishing of that design:—in contrary cases, books are said to be *incomplete*. Happy will the author of these sheets deem himself, if the latter quality be not found to prevail in the present volume.

§ viii. Books, with regard to *circumstances* and *accidents*, may be divided into books *lost*, *promised*, and *fictitious*.

1. Books lost, are those which have perished by the injuries of time, or through the malice or zeal of enemies. Such are very many productions of Greek and Roman authors, and several (it is supposed) of the antient books of Scripture. Of the latter, Fabricius has collected all that can be ascertained in his *Codex Pseudepigraphus Veteris Testamenti* (tom. ii. pp. 171, 247).

2. Books promised, are those which authors

have given the public reason to expect, but which they have never accomplished. Almeloveen published, in 1688, a small octavo volume of books promised, but still latent or unpublished; and a continuation of this work was printed by Meelfuhrer in 1699. A further continuation of this work is a desideratum in literary history.

8. Fictitious books, as the term implies, are such as never had any existence; to which may be added various feigned titles of books. Loescher has published a great number of plans or projects of books, many of which would be useful enough, were works written corresponding to them. M. Dugono has a whole volume of schemes or projects of books, amounting to no less than *three thousand*!

§ ix. *Miscellaneous Denominations of Books.*—It remains only that we notice a few miscellaneous denominations given to books; an acquaintance with which will facilitate the study of the young bibliographer.

1. *Acroamatic* or *Acroatic* books, are those which contain more secret or sublime matters and are calculated only for proficient in the subjects discussed. Reimmann published a *Biblio*

<sup>1</sup> Rees's Cyclopædia, vol. iv. article book; from which and from the observations scattered through the volumes of Peignot and Achard, the materials of this section have partly been derived.

*thesa. Acroamatica* of the Imperial Library at Vienna, in octavo. It is an abridgment of Lambecius's and Nessel's catalogues of that magnificent collection of books.

2. *Authentic* books are those which are decisive and of authority;—such, in the civil law, are the Code, Digest, Novellæ, &c.; in our own law, the Statutes at large, printed by his Majesty's printer, &c.

3. *Auxiliary*; those less essential, yet of use, as being subservient to others; as, in the study of the law, books of reports, institutes, maxims, &c.

4. *Bibliothecæ*, or Libraries, are collections of books on particular subjects, containing treatises by numerous authors, or digests of all the authors who have treated of a certain subject. Of the former class is the *Bibliotheca Patrum*, or collection of the writings of the fathers of the Christian church. Of the latter are the *Bibliothecæ*, *Antiquaria*, *Ecclesiastica*, *Græca*, et *Latina*, of the celebrated bibliographer John Albert Fabricius;—the *Bibliotheca Hebræa* of Wolfius; the *Bibliotheca Sacra* and *Bibliothèque Historique de la France*, of Father Lelong; the English, Scotch and Irish Historical Library of Bishop Nicholson, &c. Almost every branch of human science has now its *Bibliotheca* or Library.



5. *Canonical* books are those received and allowed by the Christian Church to be parts of Holy Scriptures. Such are the books of Old and New Testaments, as they are commonly bound up together.

6. *Church* or *ecclesiastical* books are those used in the public offices of religion, as breviaries, missals, the Book of Common Prayer, &c.

7. *Classics*. The title of classic is properly given to those Latin books only whose authors lived in the Augustan age, when the Latin tongue was in its greatest purity. The works of these writers being read in the classes, at schools and in colleges, have thence been denominated classics. This term also comprehends the principal writers of Greece, and also those whose authorities are received in the schools. Thus, St. Augustin and Thomas Aquinas were formerly quoted classics in the divinity-schools; Aristotle in the school of philosophy, and so of the rest. Finally, the great authors in all modern languages, are considered as the classics of the countries, in which they respectively flourished.

8. *Elementary* books are grammars, principles, rudiments, &c. which exhibit the first principles of any science; and are thus distinguished from books of a superior order, which profess to make further advances in the sciences.

9. *Esoteric* books are those intended for adepts

as *exoteric* are designed for the use of popular and ordinary readers.

10. *Library books* are such as are not usually perused, but kept for occasional reference and consultation : of this description are dictionaries, encyclopædias, &c.

11. *Spiritual books* treat expressly on the spiritual or Christian life, and its various exercises, as contemplation, prayer, &c.

The Romans also had books known by peculiar denominations; as the *augural* (*libri augurales*, by Cicero termed *reconditi*); those of the *aruspices* (*libri aruspicini*); the *acherontic*, also called *libri Etrusci*, from their supposed Etruscan origin; the *fulgural* (*libri fulgurantes*); the *fatal*, or books of destinies, which were consulted in all public calamities; and the *Sibylline*, those said to be composed by the Sibyls, and deposited in the Capitol. A copious account of these various books is given by Lomeier, in his treatise *De Bibliothecis* (cap. vi.), and by Pitiscus, in his *Lexicon Romanarum Antiquitatum* (vol. ii. pp. 84, *et seq.*); from whom most modern writers have transcribed their accounts.

## SECTION II.

*On the Forms and Sizes of Books—Different Styles of Book-binding.*

A KNOWLEDGE of the forms of books is essential to the bibliographer, not only to enable him to arrange books in a library, or in a catalogue, but also to prevent confusion in describing editions.

The form or size of a book depends upon the manner in which it is folded : thus a sheet folded into two leaves is a folio ; into four, a quarto ; into eight, an octavo, &c. ; and each sheet is designated by a letter of the alphabet, placed in succession at the foot of the first page, and termed a *signature* ; its use is, to distinguish the different sheets and pages, and consequently to facilitate the labour of the bookbinder. As, however, some of the smaller forms cannot be distinguished very readily, it becomes necessary to refer to the water-lines in the paper which indicate the size : but as books printed on vellum paper do not exhibit these water-marks, their size will best be ascertained by a careful attention to the signatures and pages, and also to the catch-words usually found at the right hand corner of each page<sup>1</sup>.

A printed sheet, when folded into two leaves,

<sup>1</sup> On the origin and uses of signatures and catch-words, vide *infra*, chap. ii. sect. 1.

is called a folio, and contains four pages. A quarto sheet folded into four, contains eight pages.

An	8vo	has	8	leaves	-	-	-	16	pages.
A	12mo	—	12	—	-	-	-	24	
	16mo	—	16	—	-	-	-	32	
	18mo	—	18	—	-	-	-	36	
	24mo	—	24	—	-	-	-	48	
	32mo	—	32	—	-	-	-	64	
	36mo	—	36	—	-	-	-	72	
	48mo	—	48	—	-	-	-	96	
	64mo	—	64	—	-	-	-	128	
	72mo	—	72	—	-	-	-	144	
	96mo	—	96	—	-	-	-	192	
	128mo	—	128	—	-	-	-	256	

The water-lines in the sheets of paper are perpendicular in the folio, 8vo, 18mo, 32mo, 72mo, 96mo, and 128mo forms: in every other size they appear horizontally, except in 24mo, in which the water-lines are sometimes perpendicular, and sometimes horizontal. In order to ascertain its denomination correctly, the book should be opened between pages 48 and 49; if the catch-word be at the foot of page 48, and the signature at the bottom of page 49, the form is in 24mo; but if the catch-word is at the foot of page 64, and the signature at the bottom of page 65, the form is in 32mo. In some *modern* works, however, particularly the productions of the French press, catch-words are altogether omitted; and for the signatures

usually given, the number of the half-sheet or sheet is printed at the foot of the first page of each, in Arabic figures.

In general, most forms of books may be distinguished at sight, though mistakes are frequently made with regard to the size of the paper. Every book is either in large or small paper: in folios, there are different sizes, as elephant, imperial, atlas, super-royal, royal, crown, copy, demy and medium folios; quartos are imperial, royal, medium and demy: octavos are imperial, super-royal, royal, demy, medium, crown, foolscap, and copy;—duodecimos are royal, demy and medium; similar distinctions also exist with regard to the smaller sizes, which can only be ascertained by examination of the signatures. Thus, a small foolscap or copy octavo volume may easily be confounded with a duodecimo book, when placed on the same shelf; and a super-royal or imperial octavo, with a small quarto. These mistakes are not material in the arrangement of books upon shelves; but very important bibliographical errors would arise from them, if, in a catalogue, a small octavo were described as a duodecimo. Editions would thus be created, which never had any existence.

In the infancy of printing, before the art became generally known, the books were made to

imitate in the most minute particulars, those which had preceded them from the hands of the scribes: hence they were printed on vellum, until that article became scarce through the multiplication of copies, when paper was manufactured to resemble vellum, and substituted in its place. The scribes prepared their parchment according to the sizes of the books which they wrote, which were mostly folios and quartos; few were octavo, and some were of a smaller size for children. Paper was made for books, the dimensions of which corresponded with those on parchment; the sizes of the books were chiefly folio and quarto, with some few octavos. Where any difficulty occurs in ascertaining the form of books on this sort of vellum paper, a very close inspection of the water-lines, which may sometimes be discovered, will help to determine the size of the volume. Folios, quartos and octavos may also be respectively distinguished by careful observation of the watermark, made by the paper-manufacturer in each sheet; if this be found in the middle of the sheet, the volume is in folio; if it appear at the bottom of the volume, it is in quarto; and if at the top of the sheet, it is in octavo.

Some Bibliographers have supposed that books were not printed in the octavo and smaller forms, earlier than 1480. M. Peignot, however, has

mentioned a *Diurnale seu Liber Precum*, printed at Venise in 1478, in 24mo; and a *Psalterium Davidis*, by Joannes de Westphalia, about 1480, in 18mo, &c. The principal works of the fifteenth century known to be printed on paper without water-lines, are *Pompeius Festus de Verborum significatione*, 1471, 4to;—*Juvenal and Persius*, 1479, 4to;—*Vita del Padre san Francesco, per Bonaventura Cardinale*, 1477, 4to;—and *Quintus Curtius*, 1481, 4to; all printed by Antonio de Zarotis, at Milan. The above-mentioned works are all considered as being in quarto and not in folio; because the lines, running in a direction contrary to the imperceptible water-lines in the paper, are perpendicular. The *Cosmographia* of Pomponius Mela, printed by Zaroti, (Milan, 1471,) is in octavo, and not in quarto, the transverse lines running horizontally.

---

The art of bookbinding is unquestionably of great antiquity: by some it has been conjectured to be almost as antient as the science of composing books; as, on whatever material men first wrote, the several parts must necessarily be united together, as well for convenience, as for their better preservation; and hence the origin of bookbinding.

Two methods of binding books were antiently practised,—one, that of *rolling* them on cylinders or round pieces of wood, whence they were termed *volumes*, from the Latin word *volvendo*, and *rolls* from *rota*<sup>1</sup>; the other, that of binding them square, and sewing several quires one over another. The first is in all probability the earliest, and was practised long after the age of Augustus: it is now disused, except in the Jewish Synagogues, where the law continues to be written on vellum sewed together, forming as it were one long roll or page, with two rollers (the projecting ends of which were formerly termed *cornua*, horns,) and gold or silver clasps at each extremity<sup>2</sup>. The second or *square-binding*, is said to have been invented by one of the Attali, kings of Pergamus, and from its convenience has continued to be adopted in every age and country. It is performed in the following manner:—

The leaves are first folded with a flat piece of ivory, termed a *folding-stick*, and laid over each other in the order of the signatures; then beaten on a stone with a hammer, to make them smooth and open freely, and afterwards pressed. Next,

<sup>1</sup> De Vaines, tom. 2. p. 176.

<sup>2</sup> To this mode of binding antient writings, there are many allusions in the Scriptures. Compare Psal. xl. v. 7. Jerem. c. xxxvi. v. 2. Ezek. c. ii. v. 9. and Luke, c. iv. v. 17.



they are sewed upon bands, which are pieces of cord or packthread, six bands being allowed to a folio book, five to a quarto, octavo, &c. This is done by drawing a thread through the middle of each sheet, and giving it a turn round each band, beginning with the first and proceeding to the last. The books are then glued, and the bands opened and scraped, for the better fixing of the pasteboards; the back is turned with a hammer, and the book is fixed in a press between two boards, in order to make a groove for fixing the pasteboards. These being applied, holes are made for fixing them to the book, which is pressed a third time, and is at length conveyed to the cutting-press between two boards, the one lying even with the press, the other above it, for the knife to run against.

The next operation is the sprinkling of the leaves, which is done by dipping a stiff-haired brush into a coloured liquid, holding the brush in one hand and spreading the hair with the other: by this motion the edges of the leaves are regularly sprinkled. It now remains to fix the covers, which are either of calf or sheep-skin: after being moistened in water, they are cut out to the size of the book, then smeared over with a strong paste made of wheat-flour, stretched over the pasteboard on the outside, and doubled over the edges within side; after

having first taken off the four angles, and indented and platted the cover at the head-band. This manipulation being done, the book is bound firmly between two boards and set to dry. It is afterwards washed over with a little paste and water, and sprinkled with a fine brush, unless it is designed to be marbled; when the spots are to be made larger by mixing the ink with vitriol. The book is then finished off, by glazing it twice with the white of an egg beaten, and by polishing it with a polishing-iron passed hot over the glazed cover.

The letters or other ornaments on books are made with gilding tools, engraven in relief, either on the points of puncheons or around little cylinders of brass: the puncheons make their impressions by being pressed flat down, and the cylinders by being rolled along by a handle, to which they are fitted on an iron axis. In order to apply the gold, the binders glaze the parts of the leather with a liquor made of the whites of eggs, by means of a piece of sponge; and when nearly dry, the pieces of gold-leaf are laid on, and the tools, being previously made hot in a charcoal fire, are applied. The titles of books are usually lettered on a piece of leather, of a colour different from that of the cover of the book itself, which is glued on before the letters are impressed: but, as these lettering

pieces become loose by the lapse of time, a better mode is to have the part intended to be lettered, first coloured black or blue, and the title, &c. stamped thereon.

Calf and sheep-skin leather is chiefly used, and is variously coloured according to fancy; but for splendid or curious works Morocco leather (of different colours) and Russia leather are usually preferred; the powerful odour of the last is caused by its being strongly impregnated with cedar oil. In general we have found a deep brown to be the best colour for calf-binding; it is not liable to fade, and its appearance improves by age.

There are different styles of binding—Thus, in *half-binding* the leaves are generally un-cut, the back and corners only are covered with leather, the paste-board sides being covered with marbled, blue or other coloured paper.—*Law-binding* is confined to law-books; the leather is a whitish-brown, and the leaves are not coloured. In *Italian-binding*, or binding *alla rustica*, a coarse thick paper is employed, which very soon wears out, unless it be used with the greatest care. *Dutch-binding* is where the backs are of vellum.

Manuscript books, and those printed for many years after the first invention of types, were variously decorated in binding. Strength

appeared to be the first object, neatness the second, and elegant works were executed for those, who possessed both the means and the inclination to pay for them. They were sewed on single or double bands, of strength proportioned to the bulk of the work: they were fastened to boards of compact wood, of a proper size, and planed to a suitable thickness. The boards were covered with parchment, or with leather, and then impressed with divers figures: sometimes brass ornaments were affixed to the sides, and pieces of brass were put on the corners of the books, doubtless with the view of contributing to their durability. Some of the most elegant books were covered with clear vellum, then overlaid with gold leaf, and impressed with a stamp nearly the size of the boards, and others were handsomely ornamented; after which they were clasped. Stamps with various devices were used for that purpose; and the year, in which the book was bound, appeared in large figures on its covers<sup>1</sup>.

Of the progressive improvement in bookbind-

<sup>1</sup> Mr. Dibdin has, in his "Bibliomania" (p. 159.) given an engraving of Luther and Calvin, from the covers of a book, bound (A. D. 1569.) in thick parchment or vellum. These portraits, he observes, are executed with uncommon spirit and accuracy, and encircled with a profusion of ornamental borders, of the most exquisite taste and richness.

ing, the public Libraries of Europe would doubtless exhibit many specimens : and much information might be obtained by the diligent bibliographer who should compare the various styles of binding in different ages. The following hints on this curious subject are confessedly imperfect ; but they are the fullest the author could obtain, after diligent research.

In France, before the reign of Francis I., most of the books in the Royal Library were covered with velvet, or other precious stuffs, of every fashion and colour. The leather bindings were very simple, and differed according to the countries where the books had been bound : excepting some presents and a small number of favourite authors, all his Latin, Italian and French Manuscripts were covered with indifferently wrought black leather. Such Greek MSS. as were not bound after the oriental style, were bound in morocco of various colours, with smooth backs and without bands ; the arms of France, with the insignia of Francis I. (a Salamander and the letter F.), were stamped in gold or silver. The dolphins, added to the salamander, indicate the book to have been bound in the time of Francis, not for the King but for the Dauphin.

The books bound for Henry II. are known by his insignia, or by his ciphers formed of the

letters H. and D. interwoven with crescents, bows, quivers, and other symbols of the chace. The Imperial Library at Paris contains nearly 800 volumes bound in this style, but with more neatness than those done in the time of Francis I. It exhibits however only a few of the reign of Francis II. which are marked with an F. crowned, and followed by the number II. Sometimes it is accompanied by the mark of Charles IX. which seems to have been done by the binder, in whose hands the book was, at the death of the former.

The books, stamped with the cipher of Charles IX. are more numerous: they are marked with two C.s reversed and interwoven, and sometimes with K. surmounted with a crown.

Under Henry IV., the celebrated historian De Thou was master of the Royal Library: by his direction many volumes were bound, almost all in red morocco, stamped with the arms of France, and with the letter H. in the four corners, sometimes followed with the number IIII, and sometimes without the letter. In this case, the arms of France are on both sides, or instead of these occurs the following inscription:—*Henrici IIII. patris patriæ virtutum restitutoris*. In some volumes, the letter H., the number IIII. and the inscription are found altogether.

In the reign of Louis XIII. and the following

ones, in circles of about an inch and a half diameter, displayed in brilliant borders of golden foliage, with variegated flowers, &c. At the bottom of every page are two lines in blue and gold letters, which explain the subject of each miniature; a circumstance peculiar to this expensive performance. Among the pictures it contains, is an interesting one of the whole length portraits of John Duke of Bedford (Regent of France, temp. Henry VI.,) and of his Duchess, whose arms frequently appear, and attest their delicate affection for each other; the motto of the former being, *à vous entier*, that of the latter, "*j'en suis contente*." The dimensions of this magnificent bijou are, eleven inches by seven and a half in width, and two inches and a half in thickness; it is bound in crimson velvet with gold clasps. The Duke of Bedford gave it to his nephew the unfortunate Henry VI. as a most suitable present<sup>1</sup>.

<sup>1</sup> At the commencement of the last century it was bought of the Somerset family by the second Earl of Oxford; from whom it came into the possession of the late Duchess of Portland, at whose sale it was bought by Mr. Edwards of Pallmall, for 215 guineas, in whose possession it now remains. An account of this rich illuminated missal, was published in 1794, 4to. by the late Mr. Gough, with 4 plates, containing an outline of as many miscellaneous paintings, with all their accompanying ornaments.

In the very valuable catalogue of French books published by Messrs. Dulau and Co. for 1813, is a *Ceremoniale Romanum*,

The *Golden Manual of Prayers*, formerly in the possession of Queen Elizabeth, deserves also to be particularly mentioned: it is bound in solid gold, and (it is said) was usually worn by her, hanging by a gold chain at her side. The annexed engraving accurately represents the subjects delineated on this most precious little vo-



lume. On one of the covers is represented the

in small folio, in its curious antique binding (with a case) which they estimate at £300!! It is a very beautiful MS. on vellum of the fourteenth century, and of most splendid execution: it was made by the order and at the expense of Calderini bishop of Ceneta, whose arms appear on several of the leaves. The characters are very large, and the very numerous miniatures exhibit splendid representations of animals, birds, fruits, and grotesque figures.



judgment of Solomon<sup>1</sup>, whose sentence appears in a line round the four sides of the cover; on the other side is delineated the brazen serpent, with the wounded Israelites looking at it: the motto round the sides is the divine command given to Moses, relative to the making of this serpent<sup>2</sup>.

The public libraries of this country contain very numerous specimens of splendid binding, particularly the British Museum, one or two instances of which must suffice.

The first shall be ~~the~~ very curious book of indentures, dated the 16th July, in the 19th year of Henry VII. (Hart MSS. No. 1498.) and made between him and ~~the~~ Abbot and Convent of St. Peter's Westminster, for certain masses &c. &c. to be performed ~~in~~ Henry VII.'s chapel then intended to be built. It is indeed a most

<sup>1</sup> 1 Kings, c. vii. v. 27.

<sup>2</sup> Numb. c. xxi. v. 8.—A ~~copious~~ description of this literary curiosity is given by the late accurate antiquary, Mr. Herbert, in the Gentleman's Magazine, vol. lxi. pt. i. pp. 27—29, from which the above engraving is taken, by the indulgence of Mr. Nichols, the proprietor of that valuable miscellany. In the same work, vol. lx. pt. ii. pp. 618, 701, 702, 785—787, is printed a manual of devotions, formerly belonging to Queen Catherine Parr, and at that time belonging to John Levett Esq. It is a MS. on vellum, and bound in a singular manner in plated silver. The Codex Ebnerianus of the New Testament is also bound in silver, curiously inlaid with ivory. See it briefly described in the Appendix, No. VIII.

noble and curious book : the cover is of crimson velvet, edged with crimson silk and gold thread, and with tassels of the same material at each corner ; the inside is lined with crimson damask.

On each side of the cover are five bosses, made of silver wrought and gilt : those in the middle have the arms and supporters of Henry VII., with his crown and supporters made of silver gilt, and enamelled ; in the others at each corner are so many portcullises, gilt and enamelled. It is fastened by means of two hasps, made of silver gilt and splendidly enamelled with the red rose of Lancaster. The counterpart of these indentures, bound and decorated in all respects like the original, is preserved in the Chapter House at Westminster.

The celebrated charter, (Harl. MSS. No. 7513, erroneously attributed to King Edgar,) is splendidly bound in red morocco and lettered CARTA REGIS EADGARI : MARIUM BRIT. DOMINI : it is placed on a green silk cushion, and covered with a large plate of glass ; the whole is inclosed in a wooden box lined with green velvet<sup>1</sup>.

<sup>1</sup> Beside these splendidly executed MSS. the library of the British Museum contains some fine specimens of foreign binding : those by Grolier have already been mentioned (note 1, p. 300.) In addition to which, we may notice many volumes formerly belonging to the president De Thou, which were bound more than two centuries since : some of them were imitated by the late Roger Payne.

The late Mr. Hollis<sup>1</sup> was accustomed to decorate his books in a singular manner: he employed the celebrated artist Pingo to cut a number of emblematical devices, as the caduceus of Mercury, the wand of Æsculapius, the cap of liberty, owls, &c.; and with these devices the backs and sometimes the sides of his books were ornamented. When patriotism animated a work, instead of unmeaning decorations on the binding, he adorned it with caps of liberty, and the pugio or short sword used by the Roman soldiers; when wisdom filled the page, the owl's majestic gravity indicated the contents;—the caduceus pointed out eloquence; and the wand of Æsculapius was the signal for good medicines, &c. &c.

Among the most eminent English binders of former times, the names of Kalthoeber, Baumgarten, Faulkener<sup>2</sup> and above all the family of Ferrars, and Roger Payne, deserve especial notice for the taste and skill displayed in their works.

<sup>1</sup> Gent. Mag. vol. li. p. 420.

<sup>2</sup> It would be injustice to the memory of an honest, industrious and excellent bookbinder, not to notice the name of the late Henry Faulkener, “who in his mode of re-binding antient books was not only scrupulously particular in the preservation of that important part of a volume,—the margin; but in his ornaments of tooling, was at once tasteful and exact.” Dibdin's *Bibliomania*, 264, note. His family still carry on the same concern, and with equal attention and civility.

The family of Ferrars, which settled at Little Gedding in the county of Hertford in the reign of James I., is chiefly known for the ascetic piety of its members : but as industry formed an essential part of their rule, the family was taught the art of bookbinding in all its parts. The fame of their work reached the ears of Charles I. to whom a splendid Concordance of the four Evangelists was exhibited, adorned with many beautiful pictures, and bound by one of Nicholas Ferrars's nieces, " all wrought in gold, in a new and most elegant fashion." Dr. Wordsworth has given several instances of the magnificent works executed by individuals of this family, which our limits forbid us to describe<sup>1</sup>.

To the late Roger Payne, foreign Bibliographers are constrained to yield the palm of excellence in the art of bookbinding. He worked alone in a small apartment, where every thing was huddled together ; on the same shelf were seen old shoes and precious leaves—bread and cheese, with editions of the fifteenth century—so that it would seem next to impossible that superb binding should proceed from such a place, to decorate the library of a noble Lord, without being either soiled or spotted with grease. The most difficult bindings were those,

<sup>1</sup> Ecclesiastical Biography, vol. v. pp. 172—178, 216, 220, 237.

in which Roger Payne excelled :. this ingenious man introduced a style of binding, uniting elegance with durability, such as no person has ever been able to imitate. He may, indeed, be ranked among artists of the greatest merit : the ornaments he employed were chosen with classical taste, and were in many instances appropriated to the subject of the work, or the age and time of the author ; and each book of his binding was accompanied by a written description of the ornaments in a most precise and curious style. His *chef d'œuvre* is his *Æschylus*, in the possession of Earl Spencer, the ornaments and decorations of which are most splendid and classical ; the binding of the book cost the noble Earl fifteen guineas. Those, who are not accustomed to see book-binding executed in any other than the common manner, can have no idea of the merits of Roger Payne, who lived without a rival, and (we fear) died without a successor<sup>1</sup>.

<sup>1</sup> Roger Payne died in 1797 ; and his remains were decently interred at the expense of that respectable and upright bookseller the late Mr. Thomas Payne ; to whom (though in no degree related to the bookbinder,) the admirers of this art may feel themselves indebted for the prolongation of his existence ; Mr. P. having for the last eight years of his life supplied him with regular pecuniary assistance, both for the support of his body and the performance of his work. Nichols's Lit. Anecdotes, vol. iii. pp. 736, 737. Gent. Mag. vol. lxxvii. Part II. pp. 1070, 1071.

In concluding this short historical account of bookbinding, it may be expected that some notice should be taken of the living artists whose works adorn our libraries: but where so many excel, it would be invidious to specify any individuals. Yet we cannot but mention, Messrs. Edwards, eminent booksellers of Halifax, in Yorkshire; whose style is unique, and has not hitherto been successfully imitated abroad: they have introduced several new styles of tasteful decoration to books, instead of profuse gilding, an imitation in their proper colours of the borders of Greek or Etruscan vases, and also a new method of ornamenting vellum bindings with exquisite drawings, but of which on account of their expense few were executed. To Messrs. Edwards the lovers of ornamented books are indebted for a method of gilding upon marbled leaves, and decorating the edges of leaves with exquisite paintings: we have seen landscapes thus executed, with a degree of beauty and fidelity that are truly astonishing; and when held up to the light in an oblique direction, the scenery appears as delicate as in the finest productions of the pencil<sup>1</sup>.

<sup>1</sup> A copy of the Book of Common Prayer, (printed at Oxford in 1774,) bound by Messrs. Edwards, in the style above described, produced £2. 12s. 6d. at the sale of the Merly Library, (No. 524.)

## SECTION III.

*Miscellaneous Remarks on the Preservation, &c.  
of Books.*

Books are liable to incur much damage from the ravages of insects ; two species of which are particularly destructive, viz. the *anthrenus* or flower-beetle, and the *ptinus*.

The former insects attach themselves exclusively to herbals, and produce much devastation in cabinets of natural history. In order to prevent such ravages, the binder ought to put a little alum or vitriol, or some similar mineral preparation into his glue ; the books should also be carefully rubbed, at the end of March, May, and September, with a piece of woollen stuff sprinkled with pulverised alum. Generally speaking, the tops of the books ought to be frequently dusted ; as that operation is favourable to the discovery of insects : when the covers or interior of the volumes are affected by them, a little pulverised coloquintida or bitter apple may be strewed over them. The surest way however is to beat them, place them in the open air, and expose them to a fumigation with sulphur : the vapor of this mineral destroys the insects, in a perfect state, but produces no effects on their eggs ; so that they must be carefully watched until they are hatched.

The insects which do so much damage in libraries are the larvæ of the *ptinus fur* L. and the *ptinus mollis* L. or the *anobium mollis* of Fabricius. The latter perforate the leaves of a book in sinuous furrows, like those made by a silkworm when devouring a mulberry leaf: the former pierce them through, almost in a straight line. M. Peignot mentions an instance, where, in a public library that was but little frequented, *twenty-seven folio* volumes were perforated in a straight line by the same insect in such a manner; that, on passing a cord through the perfectly round hole made by the insect, these twenty-seven volumes could be raised at once!!! This fact, he adds, was attested to him by an eyewitness. M. Peignot gives the following preventive remedies against the ravages of insects, from the “*Dictionnaire de l’Industrie.*”

The cause of these ravages is to be attributed to the pasteboards and to the glue, employed by bookbinders. Fruitless attempts have been made to mix wormwood, colocintida and other bitters in the paste: the only remedy is in the mineral salts, such as alum<sup>1</sup>, vitriol, &c. and

<sup>1</sup> Many processes, says M. Achard, have been published, for preventing worms from attacking books: I have used them all, or caused them to be tried, but without success. The only one which succeeded with me, is the addition of a little sulphat of alumine (alum) in the bookbinders’ paste: but these artisans he complains are not complaisant enough to mix



not in pot-ash, salt of tartar, and similar vegetable salts. In 1741, M. Prodiger published (in German) some instructions to bookbinders: he recommends them to substitute starch for flour, in making their paste, insects being less fond of the former. Further, in order to preserve books from their attack, some pulverised alum, mixed with a little fine pepper, should be put between the book and the cover; and a little may also be strewed upon the shelves of the library: and lastly, the books should be *well rubbed* in March, July, and September, with a piece of woollen cloth, strewed with powdered alum. The placing of small bags of pulverised pepper upon the shelves will also prevent depredations: and the progress of mischief, already commenced, has been stayed, by strewing pepper among the damaged leaves.

Where engravings or books become brown, or are accidentally stained, Chaptal recommends a simple immersion of them in oxygenated muriatic acid, for a longer or shorter space of time, according to the strength of the liquid; which will suffice to whiten an engraving. But, in whitening the paper of a bound book, it is ne-

the alum with their glue: this process must be performed before their eyes. It is neither expensive nor difficult, and (he adds) "I have always been fully satisfied with it." Achard, *Cours de Bibliographie*, tom. 3. p. 217.

cessary that all the leaves should be moistened by the acid : and therefore the book must be well opened, and the leaves separated ; and the boards must be made to rest on the edge of the vessel, that contains the whitening liquor. In the course of the process, this liquor assumes a yellow tint, and the paper becomes proportionably white. At the end of two or three hours, the book may be taken from the acid liquor, and immersed into pure water ; which should be renewed every hour, to extract the remaining acid, and dissipate the disagreeable smell.

In order to render this process more effectual, the bookbinders destroy the binding, unsew the book and separate its leaves :—they then place these in cases, formed in a leaden tub with very thin slips of wood or glass ; so that the leaves may lie flat, and separate from each other at small intervals. The acid is then gently poured into the tub without deranging the leaves : when the paper is become sufficiently white, the acid liquor is drawn off by a cock at the bottom of the tub ; and its place is supplied by clean, fresh water. The leaves are then dried ; and, after being pressed, are re-bound.

By this operation books are not only cleaned, but the paper acquires a degree of whiteness, superior to that which it possessed when first manufactured. By means of the oxygenated

muriatic acid, ink-spots may also be extracted ; but spots of oil or animal grease can only be removed by the application of a weak solution of pot-ash, or by the following process recommended by M. Deschamps. He directs as much as possible of the grease to be removed by means of blotting-paper ; after which a small brush, dipped in the essential oil of well rectified spirit of turpentine heated almost to ebullition, is to be drawn gently over both sides of the paper, which must be carefully kept warm. This operation is to be repeated as often as the quantity of the grease imbibed by the paper, or the thickness of the latter, may render necessary. When the grease is entirely removed, the paper may be restored to its former whiteness by dipping another brush in highly rectified spirit of wine, and drawing it in a similar manner over the stained place, and particularly round the edges, in order to obliterate the border which would still present a stain.

## CHAPTER II.

*On the Knowledge of Books, their relative Value and Scarcity.—Prices of Books, &c.*

---

---

### SECTION I.

*On the Difference between antient and modern Editions.*

IN the infancy of printing, it has already been observed, the first productions of the press were made closely to resemble manuscripts, particularly in the forms of the letters. Hence, in early printed books the characters were of an extraordinary size, as in the celebrated bible of Mentz: by degrees the printers diminished their types; the alterations in which are easily perceived since the close of the fifteenth century.

The first printed books are totally destitute of figures at the top of the pages, as well as of signatures and catch-words: at first, when the printers began to number their pages, they placed large Roman figures at the top of the *recto* of each leaf, and they reckoned by leaves instead of pages; afterwards, each page was numbered by Arabic figures, the use of which is retained to the present time.

The following are the marks, by which edi-

tions of the fifteenth century, without date, may be ascertained.

1. The absence of titles printed on a separate leaf.

It was not till 1476 or 1480, that the titles of books were printed on detached leaves: titles to chapters were first used in the Epistles of Cicero, printed in 1470.

2. The absence of capital letters, at the beginning of divisions.

In the infancy of typography, the printers were accustomed to leave blank spaces at the commencement of books and chapters; which the purchasers of the books afterwards caused to be filled up by the illuminators, who placed the initial letters on these blanks, accompanied by some miniature, or by some ornament of gold or in various colours<sup>1</sup>.

3. The rare occurrence of such divisions.

4. The disuse of commas and semi-colons.

This was a consequence of the exactness, with which the antient printers imitated manuscripts. Some remarks on the punctuation of early printed books have been given in a former page<sup>2</sup>.

5. The inequality and thickness of the types.

Although this defect is justly imputable to some editions of the fifteenth century, yet others are extant, which are not inferior to some of the best modern printing.

6. The solidity and thickness of the paper.

This mark also is a consequence of the close manner in which MSS. were imitated; the paper being manufactured so as to resemble vellum as much as possible

<sup>1</sup> Vide *supra*, Part I. ch. III. sect. vii. p. 250—252.

Vide *supra*, p. 238.

### 7. The great number of abbreviations.

Of these we have already treated, (*supra*, pp. 118—121, 228): in addition to the remarks there made, it may be observed that *z* was commonly used for *et*; *neq<sup>3</sup>* and *quib<sup>3</sup>* for *neque* and *quibus*; *cpacone* for *comparatione*; the letter *q* was frequently printed with a cross along its tail thus *q̄*, in order to express *quam*, *quod*, &c. &c.

8. The absence of the printer's name, of the place where, and the date of the year when, the book was printed.

### 9. The absence of signatures and catch-words.

Signatures are those letters of the alphabet, which are put at the bottom of the right-hand pages of sheets, to distinguish their order. When the alphabet is finished, a second begins, A a, instead of a single A; and when that is terminated, A a a are given for the third, and so on. In order to indicate more correctly the order of each sheet, printers add to the initial letter some figures on the third, fifth, and seventh pages: the numbers of these figures, which do not pass the middle of the sheet, point out the size of the edition. Thus A 2, on the third page, A 3 on the fifth, and A 4 on the seventh page, shew a work to be in *octavo*. In the *duodecimo* size, A 5 occurs on the ninth page, and A 6 on the eleventh page, &c.

In some modern French works, figures are substituted for letters, and the other leaves are marked by asterisks.

The invention of signatures is ascribed by M. Marolles to John of Cologne, who printed at Venice in 1474: the Abbé Rive attributes it to John Koelhof, a printer at Cologne, and cotemporary with the former; from whom

we have a work dated in 1472. It is intituled (according to Laire, for Rive has only alluded to the book) *Joannis Nyder preceptorium divine legis*, folio, with the following subscription: *Impressum colonie per magistrum Joannem Koelhof de Lubick, anno Dni MCCCCLXXII*. In his notice of this work, Laire remarks, *Folia signantur ab a. ad mmijj, iterato alphabetico progressu*. This account of Laire is confirmed by Santander; who adds that this book is the more remarkable as being the first that issued from Koelhof's presses. The subscription is followed by twenty-eight leaves, *without signatures*, containing the alphabetical table of matters<sup>1</sup>.

Catch-words (*Literæ reclamantes* or *custodes*) are those words, formerly placed at the right-hand corner of the blank line, which terminates each page of a sheet: they are always the same as those with which the following page begins. Their use is to assist the bookbinder in his work, and to prevent mistakes in arranging the sheets. Catch-words are found in MSS. of the eleventh century, and were first applied to printing, by Vinde-  
lin de Spira at Venice<sup>2</sup>: they are now almost generally disused, both in England and on the Continent.

Prior to the use of catch-words, printers had recourse to a *register*, or alphabetical table of the first word of the chapters; in order that the binder might properly dispose the sheets for sewing. Registers were introduced in 1469 or 1470.

<sup>1</sup> Laire *Index Librorum*, tom. 1. p. 281. Santander, *Dict. du XV. Siecle*, tom. 2. p. 207, who refers to a dissertation of his own, at the end of vol. v. of his own Catalogue, in which he treats on the first use of signatures and figures in the art of printing.

<sup>2</sup> Santander *Dict. du XV. Siecle*, tom. 2. p. 383.

## SECTION II.

*On the Rarity of Books.*

NOTWITHSTANDING the multiplicity of books, which has afforded a fertile theme for complaint ever since the days of Solomon, there are many which it is by no means easy to obtain: their degrees of rarity may in general be estimated from the difficulties which occur in procuring them; and these difficulties increase or diminish according to the difference of times, places, and persons.

Thus, a book shall *to-day* be very common, which, ten or twenty years hence, or perhaps in less time, will be very rare. Another may easily be obtained *abroad*, which may be sought for in vain at home. A third may readily be acquired by one who has a very extensive correspondence in Europe; while it is inaccessible to another, whose connexions are confined within the limits of his own country.

As large libraries are but small, when compared with the multitude of books which have issued from the press since its invention, it frequently happens that we seek in vain for different works; either because so few copies are extant that it is morally impossible to acquire one; or because the work has been so widely circulated,



that copies almost insensibly disappear, or nearly all withdrawn from commerce. Hence a book may be common in public libraries, and is exceedingly rare in those of private individuals: thus the *Acta Sanctorum* (a mass of vast and profound learning, in *fifty-three* volumes) occupies a place in almost all public libraries on the Continent, but is found in few private collections, on account of the very high price it bears.

There are then two sorts or classes of books; 1. Such as are *absolutely rare*, from a small number of copies which have been printed; and 2. Such as are scarce only in some respects, which may be termed *relatively rare*. To these two classes are referable all the various objections concerning the rarity of books and editions. We must not however confound *works* with different *editions* of them which have been published. A book may be obtained without difficulty, of which exceedingly rare editions may be extant; as will be more particularly stated in the course of this Section<sup>1</sup>.

### *Of Books whose Rarity is absolute.*

This class may be divided into nine different articles:

<sup>1</sup> Essai de Bibliographie, in Duclos and Caillean, *Dict. Bibliographique Historique et Critique*, tom. 3. pp. 485—490. To this essay we are

## § 1. *Antient Manuscripts before or since the Invention of Printing.*

Original manuscripts constitute the riches of libraries: they are mostly written on vellum, and are in the highest request, especially when they are ornamented with miniatures, illuminated, and in a good state of preservation.

For an account of the age, styles of writing, illumination, and other particulars relative to MSS. the reader is referred to Part I. chap. ii. sect. ii. pp. 84—143, *supra*.

## § 2. *Works of which a very few Copies only have been printed.*

This arises, either from the abstruse nature of the subject treated in such works, and the consequently limited demand for them, or from the policy and timidity of the publisher. The recent reprints of valuable or curious old works, in this country, sufficiently illustrate this remark. But on this point the bibliographical student must not be too credulous. In the Preface to his *Considerations sur les Coups d'Etat*, (Rome, 4to, 1630) Gabriel Naudé says that he printed only TWELVE copies. M. de Colomies, however, asserts, in his *Recueil des Particularités*, that upwards of one hundred copies are extant. (*Colomesii Opera*, p. 326, 4to. Hamb. 1709.) The statement of Naudé is confirmed by Patin, who says that the impression was made to facilitate the reading of the book to Naudé's patron, Cardinal Bagni, for whom he had composed it. (*Patiniana*, p. 111.) This at least is certain, that the *Considerations* are of very rare occurrence. I am indebted for the general principles of the present section: some of its illustrations are, on account of their length, necessarily referred to the Appendix.

currence, although not very dear. (Peignot, *Rep. des Bibliogr. Speciales*, p. 98.)

§ 3. *Books which have been suppressed with the greatest Rigour.*

Such are all those which have been suppressed, either by religious or by political persecution,—the early productions of Protestants which were suppressed by the Roman Catholics, and the missals, legends, and other works of the latter, which fell into disuse and obscurity on the establishment of the glorious Reformation,—and books developing political principles hostile to government, or which are condemned by opposite prevailing parties in the state. Such for instance are Algernon Sidney's *Discourse on Government*, and some of the writings of Burton, Bastwicke, Prynne, Milton, Leighton, &c.<sup>1</sup>.

The suppression of a work, however, does not always occasion its scarcity: on the contrary, it causes the latter to be sought after with such eagerness, that adventurous booksellers frequently reprint it, in the hope of a ready sale. The suppressed edition, however, infallibly becomes rare, either on account of part of it having escaped, or the work having been confiscated while in the hands of the printer. But reprinted editions of suppressed books seldom produce much profit: an instance of this occurs in Naudé's *Considerations sur les Coups d'Etat*, which was reprinted at Strasburg in 1673, 8vo. with a prolix commentary by the editor, Louis de May: this edition was reprinted in 1752, in 3 vols. 12mo.; neither of these reprints are held in any estimation by the

<sup>1</sup> *Gent. Mag.* vol. lxxxiv. Part I. p. 34.

curious. A list of writers who have treated on suppressed books will be found *infra*, Part III. chap. iv. sect. iii.

§ 4. *Those which have been almost entirely destroyed by some fatal Accident.*

The flames which consumed the house of John Hevelius, at the same time destroyed all the copies of his works, and particularly the second part of his *Machina Cælestis*, which must have been annihilated, had he not given some copies to his friends, before the fire happened.

By a similar misfortune, nearly all the copies of the third volume of the learned Olaus Rudbeck's *Atlantica* were consumed, excepting a few which had been delivered, as well as the different sheets already struck off of the fourth volume, together with the author's manuscript. This volume had been put to press in Rudbeck's own printing-house: but scarcely was the third sheet of the second alphabet printed, before the printing-office and its contents were consumed by a fire, which destroyed a considerable part of the city of Upsal, in May, 1702. Of the sheets printed, three or four copies were saved, according to some; according to others, five <sup>1</sup>.

§ 5. *Works of which a PART only has been printed, the Rest having never been finished.*

This generally happens in consequence of the editor's

<sup>1</sup> *Voyage de deux François au Nord de l'Europe*, tom. 2. pp. 90—109. M. Fortia de Pilles (one of the authors) has inserted a curious memoir on the very rare *Atlantica* of Rudbeck, from which the above particulars are extracted. M. Fortia's Travels in Sweden have been translated from the above work, and inserted in the sixth volume of Mr. Pinkerton's *Collection of Voyages and Travels*.

poverty, who not being able to finish his book, could never exhibit it for sale; and the work is saved from total destruction, only by a few copies being preserved by some connoisseurs or amateurs. Of this description is a *System of Divinity*, in a course of sermons on the first institutions of religion, &c. by the rev. William Davy, A. B. Lustleigh, Devon. Desirous of diffusing the most important branches of sacred science, the worthy editor compiled the sentiments of the ablest writers into a system of divinity, which he printed himself, and published his first edition by subscription in 1787, in six volumes, 12mo. Although he sustained a considerable pecuniary loss, he assiduously improved his work, and in 1795 published the *first* volume of a second and improved edition. He constructed a press himself, purchased old types at a cheap rate; and, by his own manual labour unremittingly pursued for five months, he produced FORTY copies of a specimen consisting of 328 pages, beside prefatory matter. These were distributed, in part, to such persons as the industrious author conceived most likely to appreciate the real value of his work. In this way it has been completed, in twenty-six volumes; but the edition was limited to fourteen copies. One of these is in the library of the London Institution.

§ 6. *Copies printed on larger and finer Paper than the Rest of the Work.*

Sometimes fifty or more copies of a work are printed on paper of a larger dimension and superior quality than the ordinary copies: these become exceedingly scarce as soon as they are sold. The press-work and ink are always better in these copies; which circumstance, added to the texture and beauty of the paper, as well as the

breadth of the margins, cause such books to be sought after by the curious, with the greatest avidity. The price is consequently enhanced, in proportion to their beauty and rarity, and is sometimes carried beyond all bounds.

Analogous to large paper are *tall* copies; that is, copies of a work published on paper of the ordinary size, and barely cut down by the binder. A careful acquaintance from actual observation and comparison alone can prevent serious bibliographical mistakes, and perhaps the creation of editions which never had any existence. Peignot has given an interesting bibliography of books of which small impressions (chiefly on large paper) have been printed, in his *Repertoire de Bibliographies Speciales*, Article I. Some amusing anecdotes on the subject of large paper copies occur in Mr. Dibdin's *Bibliomania*.

### § 7. *Copies of Books on Vellum and Satin.*

These works are seldom to be obtained of modern date; specimens are therefore to be found only in the early productions of the Aldine, Verard, or Giunti presses, and in those of the first English printers. They are consequently of extreme rarity, and are in the greatest request: they sell at excessive prices, two or three copies only being worked off.

M. Peignot has announced a "*Bibliothèque rare et précieuse*," entirely composed of books on vellum, with bibliographical notices, and an account of the sums for which they have been disposed of at the most celebrated sales. M. Van Praet, the Imperial Librarian at Paris, has for many years been collecting materials for a similar work<sup>1</sup>.

<sup>1</sup> This most interesting bibliographical *morceau* has not yet made its appearance. According to Peignot, M. Van Praet had (in 1806) collected

### § 8. *Copies printed on curiously coloured Paper.*

Coloured papers do not always receive the ink so as to exhibit the impression to advantage: the difficulty attending their execution necessarily limits their number, and of course enhances their prices. For a list of the principal works printed on coloured paper, see the Appendix, No. II. See also Part I. ch. i. pp. 67—71, *supra*.

### § 9. *Unique and illustrated Copies.*

A book is said to be unique “ of which only one copy was printed,—or which has any peculiarity about it,—or which is remarkable for its size, beauty, and condition,—or has any embellishment, rare, precious and invaluable.” Illustrated copies are chiefly historical or biographical works, which are ornamented with every portrait of every illustrious person mentioned therein; together with every variety of the same print, whether it have

upwards of two thousand notices of books in vellum, in which he does not include books of *Hours*, unless they were printed in the fifteenth century and have a certain date. Of these two thousand articles, the Imperial Library alone supplied nearly five hundred: the others are drawn from the different public or private Libraries in Europe. As M. Van Praet has actually examined every article described, we may expect the utmost accuracy. He has pointed out the number of copies extant of every edition, the libraries or cabinets which have successively possessed them, as well as those in which they are now preserved. He mentions, for instance, *thirty-five* copies of the celebrated Mayence Bible, of 1462, *twenty-six* copies of Durand's *Rationale*, of 1459, &c. &c.; ascertains the reality of their existence, and mentions the names of those who have possessed them at different times. Peignot, Dict. Bibliol. tom. 3. p. 306. The labour of such a work must be immense. We conclude this note on vellum copies by stating that the noblest collections of such precious curiosities in this country are those of his Majesty, his Grace the Duke of Marlborough, Earl Spencer, the British Museum (bequeathed by the late Mr. Cracherode) and Thomas Johnes, Esq. of Hafod. Dibd. Bibl. 693.

the artist's character or name subjoined,—whether the head of the print be without the body or the body without the head, &c. &c.<sup>1</sup>. Books of this description bring the most arbitrary and extravagant prices: a few instances may be seen in the Appendix, No. V.

§ 10. *Books which are become rare through Decay or Waste.*

The mere lapse of time, in connexion with the various accidents from fire, damp and worms, to which paper, the frail material of books, is exposed, is unquestionably one of the most operative causes of their rarity. If, indeed, the first specimens of printing had not been executed on a paper much superior to that in modern use; and had not the binding been, as it literally was, of boards united with strong ligatures of skin, it would be difficult to imagine how so many perfect volumes could have survived the use and abuse of between three and four centuries.

Some books have also sunk into total disuse, in consequence of their real or supposed want of merit, or from their having been supplanted by others that were cheaper, or more common in their form, or in some other respect better adapted to general use. Others have been rendered imperfect by the frequent and careless waste of them: and of both these descriptions of books, such numbers have from time to time been wasted, as unworthy of being preserved, that a copy is scarcely if at all to be procured. The literature of our own country will supply an instance in Burton's "Anatomy of Melancholy;"

<sup>1</sup> Dibdin's *Bibliomania*, pp. 672, 685. Mr. D. has given a lively picture of the *Bibliomaniac*, who is *touchèd* with the passion for collecting illustrated books.



a treatise which was commended and brought into notice by Dr. Johnson, and which, after being a waste paper book for many years, has lately been reprinted <sup>1</sup>.

---

### SECTION III.

*Of Books, whose Rarity is relative.*

THIS question divides itself into three classes:

1. Books which are interesting only to a few persons, or to some particular individuals.
2. Books condemned.
3. Editions whose scarcity is relative.

---

#### § 1. *Of Books which are interesting only to a few Persons, or to some particular Individuals.*

##### i. LARGE WORKS.

Large or voluminous works are commonly found in great libraries; but, as the knowledge of most of our *savans* is more extensive than their fortune, there are few who have the means or the desire of purchasing them. Such are the *Acta Sanctorum* of the Bollandists, the Councils, the Great *Bibliotheca Patrum*, the *Bibliotheca Maxima Pontificia* of Rucaberti, the *Gallia Christiana*, the Collection of Byzantine Historians, *Thesaurus Antiquitatum Græcarum et Romanarum* of Grævius and Gronovius, with the Supplements of Polenus and Sallengrè, and other similar works <sup>2</sup>.

<sup>1</sup> Gent. Mag. vol. lxxxiv. Part I. p. 34.

<sup>2</sup> See Appendix, (No. 1X.) for an account of the principal collections of large works.

## ii. FUGITIVE PIECES.

As soon as they are published, fugitive pieces are dispersed: they ought therefore to be collected in public Libraries, to prevent their destruction. Such are old Newspapers, detached tracts relative to the civil wars, electioneering placards, and similar ephemeral publications.

One of the rarest collections of this sort is that usually designated by the name of "THE KINGS PAMPHLETS," and now preserved in the British Museum. The collection at present consists of nearly two thousand volumes, (containing more than 30,000 tracts) uniformly bound and numbered; the whole relate to the times of Charles I., and nearly one hundred of them are in MS. all or most of them on that king's behalf, which no man could venture then to publish, without endangering his ruin. This collection was formed at an immense expense, and after various revolutions was purchased by His Majesty George III., and by him presented to the British Museum'.

## iii. THE HISTORY OF PARTICULAR TOWNS.

The history of a particular town is interesting to few, besides its inhabitants, and consequently finds but few mirrors among strangers: it is in general very rare everywhere else.

The topographies of particular counties and places in our own country abundantly verify this remark: the sales they have brought at various modern sales are a proof of their value.

See also *Macloskey's Anecdotes*, vol. ii. pp. 348—356, in which an interesting account is given of the formation and journeyings of this matchless collection of historical and political tracts.

#### IV. THE HISTORIES OF ACADEMIES AND LITERARY SOCIETIES.

The histories of such societies do not suit every taste, the subject being of too limited a nature.—A good account of the principal academies and literary societies, as well as of their transactions, is a desideratum in the annals of literature.

#### V. THE LIVES OF LEARNED MEN.

Biographies of literary men are either fugitive pamphlets which are soon lost, or bulky volumes which meet with only a few purchasers. Their sale is necessarily slow; they gradually disappear, and in the course of a few years are with difficulty to be found. This circumstance obviously gives them a high claim to a place in every public Library.

#### VI. CATALOGUES OF PUBLIC AND PRIVATE LIBRARIES.

The catalogues of *private* libraries fall into the hands of so many persons, who have no taste for them, as to render it almost impossible for them to be preserved entire: we must however except the priced catalogues of celebrated libraries, which are always of a certain value in the estimation of amateurs and bibliographers. Folio catalogues of *public* libraries find a place in all great libraries; but having only a few admirers among private individuals, they gradually become rare: to this we may add that small impressions only are printed, which are seldom, and sometimes never exposed to sale<sup>1</sup>.

<sup>1</sup> A list of the principal catalogues of public and private Libraries, together with some account of the Libraries themselves, occurs *infra*, Part III: Chap. V. Sect. II. III. IV. V. and VI.

## vii. WORKS STRICTLY CRITICAL.

As the number of critics is very small, it happens that books, written exclusively for them, are widely dispersed, and at length most of them become very rare.

## viii. BOOKS OF ANTIQUITIES.

Works, which treat on antiquities, are usually enriched with engravings of vases, statues, medals, &c. &c. which (especially when they are proofs) considerably enhance their price. After the plates have been used, they are retouched, and then become of very little value, so that such works are with great difficulty reprinted. To which we must add, that the number of engravings and books, generally struck off, depends on the taste and number of the purchasers; and consequently they become more or less rare. The antiquarian works of Montfaucon, Piranesi, Overbeke, Sir William Hamilton, Wood and Dawkins, Stuart, &c. &c. abundantly verify the correctness of this remark.

## ix. BOOKS THAT TREAT ON CURIOUS ARTS.

Books on music, painting, sculpture, alchymy, &c. are interesting only to a few curious persons: they are dispersed among families where these arts are cultivated; and at length disappear from commerce; so that when once scattered, they are only to be obtained with the greatest difficulty. The fourth volume of the *Bibliothèque des Philosophes Alchymiques ou Hermetiques*, in 12mo. is so scarce that it costs 60 livres<sup>1</sup>. The cause

<sup>1</sup> In France. In a note to the *Essai de Bibliographie* (Dict. Bibliog. Hist. et Crit. tom. 3. p. 498.) a new edition of the *Bibliothèque des Philosophes*

of its rarity is, that of the three first volumes one thousand copies were struck off, but of the fourth only five hundred were printed.

**X. BOOKS WRITTEN IN LANGUAGES LITTLE UNDERSTOOD,—THOSE IN THE MACARONIC STYLE, OR THE LANGUAGE OF WHICH IS PURPOSELY CORRUPTED.**

The works of the Rabbins, Caraites, Arabs, Persians and Greeks, which remain untranslated, being intelligible only to a few learned men, are of great rarity.

The term *Macaronic* is given to a sort of burlesque poetry, with words of different languages intermixed, and common words latinized and travestied: as in the following verses.

*Archeros pistoliferos furiamque manantum,  
Et grandem esmeutam quæ inopinam facta ruellæ est,  
Toxinumque alto troublantem corda clochero.*

Merlin Cocaye or Theophilus Folengio, and Antonius de Arena Passevantius, or rather Theodore Beza, have left us some Macaronic works, the best editions of which are in great request. Some specimens of this kind of wit have also been produced in our own island<sup>1</sup>.

**§ 2. Books condemned.**

Many centuries before the invention of printing, books were forbidden by different govern-

*Alchymiques ou Hermetiques*, is announced in twenty volumes: it was to be published by subscription, with plates. The successive revolutions, which soon after took place in France, in all probability prevented its publication.

<sup>1</sup> See the Appendix, No. VI.

ments; and even condemned to the flames: professor Beckmann<sup>1</sup> has adduced a variety of proofs that this was the case, among both the antient Greeks and Romans, from which the following instances are selected.

At Athens the works of Protagoras were prohibited; and all the copies of them, which could be collected, were burnt by the public crier. At Rome, the writings of Numa, which had been found in his grave, were by order of the senate condemned to the fire, because they were contrary to the religion which he had introduced. As the populace at Rome were, in times of public calamity, more addicted to superstition than the government approved, an order was issued, that all superstitious and astrological books should be delivered into the hands of the prætor. This order was often repeated: and the emperor Augustus caused more than twenty thousand of these books to be burnt at one time. Under the same emperor, the satirical works of Labienus were condemned to the fire, which was the first instance of this nature; and it is related as a singular circumstance that, a few years after, the writings of the person, who had been the cause of the order for that purpose, shared the same fate. The burn-

<sup>1</sup> In an interesting article on *Book-Censors*, in his "*History of Inventions and Discoveries*," 8vo. vol. iii. pp. 99--104.

ing of these works having induced Cassius Severus to say in a sneering manner, that it would be necessary to burn him alive, as he had learned by heart the writings of his friend Labienus, a law was in consequence passed against abusive writings. When Cremutius Cordus, in his history, called C. Cassius the last of the Romans, the senate, in order to flatter Tiberius, caused the book to be burnt; but a number of copies were saved by being concealed.

Antiochus Epiphanes caused the books of the Jews to be burnt; and in the first centuries of our era, the books of the Christians were treated with equal severity, of which Arnobius bitterly complains. We are informed by Eusebius, that Dioclesian caused the sacred scriptures to be burnt. After the spreading of the Christian religion, the clergy exercised against books, which were unfavourable or disagreeable to them, the same severity which they had censured in the heathens, as being foolish and prejudicial to their own cause: thus, the writings of Arius were condemned to the flames at the council of Nice, and Constantine threatened those who should conceal them with the punishment of death. The clergy assembled at the council of Ephesus requested Theodosius II. to cause the works of Nestorius to be burnt; with which request that emperor complied. The writings of

Eutyches shared the same fate at the council of Chalcedon ; and it would not be difficult (professor Beekmann remarks) to collect instances of the same kind from each of the subsequent reigns. More recent times have afforded similar instances, in consequence of the institution of censors of books, whose office was to examine and give their judgment of all books before they went to the press ; and to see that they contain nothing repugnant to the faith and to good morals. Books, circulated contrary to this regulation, were liable (and in some parts of Europe it is still in force) to be seized and castrated, suppressed or burnt, according to the nature of the work '.

Long before the invention of printing, authors submitted their works, previously to publication, to the judgment of their superiors : this was

▪ In England, we formerly had an officer of this kind under the title of *Licenser of the Press* ; but since the revolution of 1688 the press has been open. At Paris the faculty of Theology claimed the privilege of censors, as granted to them by the Pope ; but in 1624 a commission of four doctors was created by letters patent, who were constituted the sole public and royal censors and examiners of books and answerable for every thing therein. In most Catholic countries, the public faith and morals are still carefully guarded by *Expurgatory Indices*, or catalogues of prohibited books ; among which however there is this difference, that some are condemned purely and absolutely, and others only *donec corrigantur*, until they be corrected.



principally done by the clergy, partly to secure themselves from censure or punishment, and partly to manifest their respect for the pope or bishops. This, however, does not appear to have been on their part a duty, but a voluntary act. In 768, Ambrosius Autpert, a Benedictine monk, sent his Exposition on the book of Revelation to pope Stephen III. with a request that he would publish the work and make it known. On this occasion he says expressly, that he is the first writer who requested such a favour; that liberty to write belongs to every one who does not wish to depart from the doctrine of the fathers of the Church; and he hopes that this freedom will not be lessened, on account of his voluntary submission.

Soon after the discovery of the typographic art, laws began to be made for subjecting books to examination :—a regulation proposed even by Plato, and which has been wished for by many since. It is indeed very probable, that the establishment of book-censors was not a little accelerated by the apprehensions of the Clergy, lest publications should be circulated prejudicial to religion, and consequently to their power. The earliest instance of a book, printed with a permission from the government, is generally supposed to occur in the year 1480; but professor Beckmann mentions two books, which

re printed almost a year sooner than 1479, with the approbation of the public censor. The latest mandate for a book-censor, with which we have met, is that issued by Berthold, Archbishop of Metz, in the year 1486. In 1501, Pope Alexander VI. published a bull, containing several prohibitions and regulations with regard to the printing of books; and which requires all catalogues and books before that period to be examined, and that such as contained any thing prejudicial to the catholic religion should be burned. In the council of Lateran, held at Rome in 1515, it was ordered that no books should in future be printed, but such as had been inspected by ecclesiastical censors.

The oldest instance of an exclusive privilege, granted for printing books, is that conferred by Henry Bishop of Bamberg, in 1490, for the printing of “*Liber Missalis secundum ordinem ecclesie Bambergensis.*”

Books, condemned or censured, may be divided into four principal classes: i. Books adverse to religion;—ii. Books adverse to morality;—iii. Seditious books;—and iv. Books which treat on superstitious arts.

#### i. BOOKS ADVERSE TO RELIGION.

Books hostile to religion may be subdivided into four branches.

1. Atheistical, and    2. Deistical works.

3. Books treating on religions adverse to Christianity. These three classes are not very numerous.

4. Heterodoxical, Schismatical and Paradoxical works.—These are pretty numerous: and being generally prohibited or suppressed, they are sought after with avidity, and their price is consequently enhanced. There always are eccentric persons, who, deviating from the beaten track, devour works of this sort with such eagerness that an edition is soon dispersed and in a manner exhausted:—which is the infallible cause of the rarity of such works.

## ii. BOOKS ADVERSE TO MORALITY.

Of this class there are three sorts.

1. Books, which, while they do not present glaring obscenities, contain extravagant and dangerous opinions: their subjects are the virtues, vices, manners, education, and the customs of life. Such are the *Emilius* of Rousseau—the *Manners* of Toussaint; the *Works* of Helvetius; &c. &c.

2. Obscene books, whether in prose, verse, or graphic.—These detestable productions are generally seized by the police, when they can be discovered, and their venders punished by public justice: they are generally sold in private, are rarely to be found even in the libraries of the curious, and are so widely dispersed that it becomes exceedingly difficult to meet with a copy.

3. Libels and satirical pieces injurious to civil society, being in general replete with malignity, always find purchasers enough, among those who delight in confusion, to obtain a quick sale: as however they are suppressed on their first appearance, they soon become scarce.

## iii. SEDITIOUS BOOKS.

These strike either at the roots of civil government itself, or are levelled against some particular government, or are directed against the members of the administration in a state. They are not very numerous, being suppressed like the books last mentioned in the preceding class by the strong arm of the law. Consequently, they soon cease to circulate, and are not to be purchased without great difficulty.

## iv. WORKS WHICH TREAT ON SUPERSTITIOUS ARTS.

Books on geomancy, chiromancy, physiognomy, and metoposcopy, magic, the Cabala, &c. composed only for a few superstitious persons or for knaves. By the truly learned they are despised; but those who delight in them, sometimes purchase them very dearly, and preserve them with the utmost care. Hence, they do not often appear in public sales, and thus become exceedingly scarce.

A notice of the writers, who have treated on condemned books, will be found *infra* Part III. Chap. IV. Sect. III.

§ 3. *Of Editions relatively scarce.*

A book may be very common, of which there are very scarce editions: they may be reduced to the seven following classes.

## i. EDITIONS, PUBLISHED FROM ANTIENT MANUSCRIPTS.

The first edition of a work, formed after antient MSS. is termed the *Editio Princeps*: although these antient editions are frequently defective, they are ne-

vertheless in universal request ; because they in some degree represent the manuscripts from which they have been taken. As such editions are antient, and only a few copies of them are preserved, they consequently become very scarce.

These first editions are generally, with respect to foreign works, printed in the fifteenth or early part of the sixteenth century ; but we have also a pretty rich sprinkling of a similar description of first editions executed in our own country. The *first edition* of Shakespeare, in particular, may be mentioned, a copy of which (with the *title-page* reprinted,) sold at Col. Stanley's sale (No. 426.) for £37. 16s. A fac-simile reprint of this edition was published a few years since<sup>1</sup>.

## ii. THE FIRST EDITION OF EACH TOWN.

As there are few towns, in which the art of printing has not long been established, the *editiones principes* of such places are very seldom to be met with : they are sought out with the greatest avidity, because they are of considerable use in illustrating different points of literary antiquity.

The titles of the works, first executed after the introduction of printing into the different cities of Europe, are briefly stated, *supra* Part I. Chapter III. Sections I. II. and III. pp. 163, *et seq.*

## iii. EDITIONS BY CELEBRATED PRINTERS OF THE XVth, XVIth AND XVIIth CENTURIES.

The beauty of the type, the typographical execution,

<sup>1</sup> Dibdin's *Bibliomania*, p. 701. Mr. D. has enlivened his very amusing work by some curious anecdotes relative to this first Shakespeare and other dramatic works. See particularly pp. 576—578.

and the correctness of the works, cause such editions to be sought with great avidity ;—particularly those printed by the Aldi, Juntas, Torrentins, Giolito, Gryphii, Rouillés, the Stephenses, Vascosan, Turnebus, Dolet, Jannon, the Elzevirs, the Plantins, Blaeu, Coutelier, Barbou, Brindley, Baskerville, Foulis, Didot, Bodoni, Ibarra, Crapelet, the Bipontine editions, &c. These may readily be found in great libraries, which are so many receptacles, where these chefs-d'œuvres of the typographic art are carefully preserved.—See the Appendix, No. VII. for a concise account of some of the most eminent of these printers, with lists of the principal classics, or other works executed by them.

IV. EDITIONS PRINTED WITH PECULIAR AND EXTRAORDINARY LETTERS AND CHARACTERS.

In this class are comprised Greek editions printed in capital letters, (*literis majusculis*) as the Anthologia, Callimachus, Apollonius Rhodius, Euripides, &c. The Sedan classics, (as they are called) which are remarkable for the smallness of their size and the beauty of their type. The two editions of the Adventures of the Chevalier Tewrdanck or Dheurdonck, printed in Germany in 1516 and 1517, in folio; the characters of which, being ornamented with flourishes, lead one to believe that they were cut in relievo upon blocks. These and similar works are of extreme rarity, very curious, and exceedingly difficult to be found. A short notice of this work occurs in the Appendix, No. I.

\* ANTHOLOGIA Epigrammatum Græcorum, ex recensione Johannis Lascaris. (edit. princ.) Florentiæ per Laurent. Francisci de Alopa. mccccxciv.

This is a book of great rarity : a copy of it in good preservation (formerly Bishop Horsley's copy) is marked by Mr.

Lunn at £15. 15s. another copy, in very fine condition, sold at Dr. Heath's sale, (No. 3344.) for £23. 10s.

ANACREONTIS Odæ, præfixo commentario, additis variis lectionibus. 4to. Parmæ, 1785.

This is one of the finest specimens of Bodoni's typographical skill; a more elegant and exquisitely furnished production (Mr. Dibdin remarks) cannot be conceived.

APOLLONII Rhodii Argonautica, Gr. cum scholiis. 4to. Florence, MCCCCLXXXVI.

A fine copy of this rare book sold at Dr. Heath's sale (No. 3480.) for £10.

CALLIMACHI Hymni Gr. cum scholiis græcis, cura Johannis Lascaris. 4to. No date, but supposed, from similarity of its types to those of the Anthologia, to have been executed by the same printer, and at Florence, about the year 1494.

EURIPIDIS Tragœdiæ, (containing the Medea, Hippolytus, Alcestis and Andromache) Gr. cura Jo. Lascaris. The preceding remark applies to this work.

To this class may be referred, the early productions of the British press, printed in black letter, and which have brought such large sums at recent sales<sup>1</sup>. Books, the text of which is engraved, also belong to this class: from the splendour of their execution, and their consequent high prices, these works are only to be found in the libraries of the most opulent. Peignot has written a special Bibliography on books of this description, to which the student is referred: the following instances, however, may be given in illustration.

ANACREONTIS Symposiaca semi-ambia, græcè, tabulis æneis incisa, et iconibus ornata, edente Josepho Spaletti. Rome, 1781. This splendid volume is dedicated to Don Gabriel the then infant of Spain: it consists of only 17 pages ex-

<sup>1</sup> Particularly at the sales of the Roxburghe and Alchorne Collections; of which a short notice will be found, *infra*, Part III. Chap. V. Sect. IV.

hibiting the text of the Vatican MS. (now deposited in the Imperial Library at Paris.) On the critical merits of this edition, see Dibdin's *Intr. to Classics*, I. 151.

Quinti HORATII Flacci Opera, Londini, æneis tabulis incidit Johannes Pine, 1733—1737. 2 vols. 8vo. The text of this elegantly engraved edition, (which is in great request) is taken from the 8vo Cambridge edition of 1701. Proof impressions are greatly valued, from some of the plates having been injured after a few copies had been struck off. In vol. II. of the genuine edition, p. 108, the medal of Cæsar exhibits the words *Post. est*; which in the copies subsequently taken off are corrected. A copy of this work, at La Vallière's sale, was sold for 107 livres, 1 sou.

Publii VIRGILII Maronis Bucolica et Georgica, tabulis æneis olim a Joh. Pine illustrata, opus paternum in lucem profert Robertus Edge Pine. Londini, 8vo. 2 vols. 1774. This is executed in the same style of elegance as the preceding. The *Æneid* never appeared.

#### V. EDITIONS PUBLISHED IN FOREIGN COUNTRIES.

It is natural that such editions should be of as rare occurrence among us, as our editions are in foreign countries: of this description are the works executed in Italy, Spain, Portugal, Sweden, Denmark, and particularly in Bohemia, Poland, Hungary, Transylvania, Turkey, &c. The existing political relations of the governments of the respective countries also affect the prices of foreign books; which are always dearer in time of war than during peace, on account of the increased difficulty of intercourse, and consequent hazard in procuring importations of foreign works.

#### VI. EDITIONS NEVER EXPOSED TO SALE.

Such are the works which are issued from royal presses, and from those of private individuals. For instance,



the writings of cardinal Quirini will never be much known ; because they were printed at his own expense, have never been exposed to sale, and were distributed by himself as presents.

The duodecimo edition, in 1718, of the *Amours pastorales de Daphnis et Chloe*, with engravings after the designs of Philip Duke of Orleans, Regent of France, is likewise exceedingly scarce ; it was never exposed to sale, though this book is common enough in various other editions and sizes <sup>1</sup>. In our own country, the productions of the Strawberry Hill press, belonging to the late Lord Orford, have always been rare, and produce enormous prices.—Lists of them may be seen in Lemoine's *Typographical Antiquities*, pp. 91—94, and in Mr. Dibdin's *Bibliomania*, pp. 716—725.

VII. EDITIONS WHICH HAVE BEEN SOLD UNDER  
DIFFERENT TITLES.

When booksellers or authors wish to disguise a work, which they cannot sell publicly, or the sale of which they wish to promote, they have recourse to the stratagem of giving it a new title ; and thus obtain a sale for a work which perhaps is unworthy of circulation. The *Matanasiana* is an instance of this manœuvre. It was originally published at the Hague in 1716, under the title of *Mémoires littéraires, historiques, et critiques* : as the work did not sell, the title of “*Matanasiana ou Mémoires littéraires, historiques, et critiques, du Docteur Matanasius, S. D. L. R. G.* ;” (by Themiseul de Saint Hyacinthe,) La Haye 1740, 2 vols. 12mo.—was given to it twenty-four years afterwards. This work contains a

<sup>1</sup> The edition was limited to 250. A copy in Messrs. Lackington's catalogue for 1812, (No. 10211.) is marked at £4. 14s. 6d.

few good passages; but something better was to be expected from the ingenious author of *Chef d'œuvre d'un inconnu*. (Peignot, Bib. Spec. 236.)

---

#### SECTION IV.

##### *Prices of Books.*

THE various circumstances which render books scarce, also contribute to enhance their prices, particularly when a work possesses any degree of interest.

Before the invention of printing, manuscripts were the only current books, and in general bore such excessive prices, that few beside the most opulent could acquire a library. Some few data remain, which serve to shew us the esteem entertained by the most able connoisseurs of antiquity, from the large sums which they paid for the best books. Thus, it is recorded of Plato, that, notwithstanding he had a very small paternal inheritance, he bought three books of Philolaus the Pythagorean, at the price of ten thousand denarii (about £300 sterling). It is also said that Aristotle bought a few books belonging to Speusippus the philosopher, after his decease, for three attic talents (about £581. 5s.<sup>1</sup>).

In after times St. Jerome almost ruined him-

<sup>1</sup> Aulus Gellius, Noct. Att. l. 1. c. 17. See also p. xiii. *note, supra*.

self, in order to purchase the works of Origen : and during the dark or middle ages the prices of books became so high, that persons of a moderate fortune could not afford to purchase them. Towards the close of the seventh century, Benedict Biscop, founder of the monastery of Wearmouth in Northumberland, made no fewer than five journies to Rome, to purchase books, vessels, vestments, and other ornaments for his monastery. Thus he collected a very valuable library ; for one book out of which (a volume on Cosmography) king Alfred gave him an estate of eight hides, or as much land as eight ploughs could labour. The bargain was concluded by Benedict with the king, a little before his death, A. D. 690 : and the book was delivered, and the estate received by his successor, Abbot Ceolfred. At this rate, (observes Dr. Henry) none but kings, bishops, and abbots, could be possessed of any books ; which is the reason, that there were then no schools but in kings' palaces, bishops' sees, or monasteries<sup>1</sup>.

Even monasteries of some consideration frequently had only a missal. Muratori relates that Lupus, abbot of Ferrieres, earnestly besought the pope, in a letter written in 825 to lend him a copy of Cicero's treatise *de Oratore*, and *Quintilian's Institutes*: for, said he, though we have

<sup>1</sup> Henry's Hist. of Britain, vol. iv. p. 21.

some fragments of them, a complete copy is not to be found throughout France. The same author also states, that, when any one presented a book to a church or a monastery, (the only places which had a library during those ages of ignorance,) the donor himself came and offered it at the altar, amid the pomp of religious ceremonies.

In the year 1174, Walter, prior of St. Swin's, Winchester, purchased of the monks of Dorchester, in Oxfordshire, the Homilies of Bede and St. Augustine's Psalter, for twelve measures of barley, and a pall, on which was embroidered in silver the history of St. Birinus converting a Saxon king. Among the royal MSS. in the British Museum, is Comestor's Scholastic History in French, which, (it is recorded in a blank page at the beginning) was taken from the king of France at the battle of Poitiers; and, being purchased by William Montague, Earl of Salisbury, for one hundred marks, (marks?) was ordered to be sold by the last will of his countess Elizabeth for forty livres. About the year 1400, a copy of Jean de Mehun's celebrated "*Roman de la Rose*," was sold before the palace gate of Paris for forty crowns, or £33. 6s. 6d. The countess of Anjou paid for a copy of the Homilies of Haimon, bishop of Halberstadt, 200 sheep, five quarters of wheat, and the same

quantity of rye and millet. Even so late as the year 1471, when Louis XI. of France borrowed the works of Rhasis an Arabian physician, from the faculty of medicine at Paris, he not only deposited a considerable quantity of plate, by way of pledge; but he was also obliged to procure a nobleman to join with him as surety in a deed, binding himself under a great forfeiture to restore it<sup>1</sup>.

To descend to the period when typography first began to be practised;—we find it recorded that Antonio Bologna of Palermo, surnamed Beccatellus, was obliged to sell an estate, in order to buy a copy of Livy, which had been written by Poggio Bracciolini; who employed his purchase-money in buying another estate, in the vicinity of Florence, about the year 1455. The Cardinal of Pavia (Picolomini) was, since that time, obliged to pay forty golden crowns for a Plutarch, and twenty-five for the Epistles of Seneca<sup>2</sup>.

In more recent times the prices of books have become so arbitrary, from the competition of

<sup>1</sup> Robertson's History of Charles V., vol. i. p. 274. Warton's History of English Poetry, vol. i. Diss. ii. Some curious Anecdotes on this subject are also to be found in Gabriel Naudé's Additions to Philip de Comines' History of Louis XI. tom. iv. p. 281, *et seq.* (edit. Dufresnoy.)

<sup>2</sup> Naudé's Additions to Philip de Comines, tom. iv. p. 282.

purchasers, that no criterion can possibly be laid down, by which to assist the young bibliographer in making purchases. To give instances of all the exorbitant prices which have been given at the principal sales within the last five years, would require a larger space than the limits of this volume will admit. A few are specified in a subsequent part<sup>1</sup>: and for the rest it may, perhaps, suffice to refer generally to Mr. Dibdin's sprightly bibliographical Romance, so often cited; and which contains abundant instances of the high prices that have been given for valuable books<sup>1</sup>.

---

---

## SECTION V.

### *On the Choice of Books for a Library.*

IN order to form and to arrange a well-selected library, it is of the first importance to be acquainted with the best books in every department of literature: on this subject, men eminent for their learning have left us different works, the principal of which are noticed in the third part of this volume.

<sup>1</sup> *Vide infra*, Part III. chap. v. sect. iv. and v. Some incidental notices of eminent book-auctions are also to be found in the Classical Journal, and Gentleman's Magazine. Mr. Beloe's "Anecdotes of Literature" contain numerous interesting notices relative to the prices of books.

The title of a work ought to be its abridgement, and so fully to express its subject-matter, that the contents and title should be in perfect unison. Title-pages, however, are too frequently fallacious, being framed to sell the books rather than to convey instruction; hence various rules have been given, by which to form a correct estimate both of books and of editions.—A few of the most important are annexed, for the guidance of the juvenile student.

§ 1. OF BOOKS.—It may be observed in general, that the choice of subject, the mode of treating it, and the language employed by the author, are so many criteria of the goodness of a book: the two former evince the writer's judgment and erudition, the latter shews his ability and practice in writing. Where it is possible, the best method of obtaining a correct idea of the relative goodness or badness of a work, is to peruse it, first taking a general view of its argument and scope, and afterwards carefully examining its several parts<sup>1</sup>.

But, more particularly, it is an indication that a book is good:

1. If the author be known to possess the requisite talents and information; or should have

<sup>1</sup> Legipontii Dissertationes Philologico-Bibliologicæ, p. 28. Heumanni Conspectus Reipublicæ Literariæ, p. 280. Baillet, Jugement des Savans, tom. i. p. 259.

already published any esteemed work on the subject. Thus, we may conclude that Julius Cæsar will teach us the art of war better than Peter Ramus; Cato, Palladius, and Columella, agriculture better than Aristotle; and Cicero oratory better than Varro. But it is not sufficient that the author be skilled in the faculty; he ought also to be versed in those particular branches of it concerning which he treats:—some, for instance, excel in civil law, but not in public law; Salmasius proved himself an excellent critic in his *Exercitationes Plinianæ*, but was greatly inferior to Milton in his *Defensio Regia*.

2. If the book be on a subject that requires great reading, it may be presumed good, if the author had a copious library, or could have access to one; or if he lived in a place where books were not wanting; though in this case there is danger lest he indulge in too many quotations, especially, says Struvius, if the author be a lawyer.
3. A book, the composition of which occupied a long time, cannot often fail of being good.
4. Books on points of doctrine by eclectic writers are to be presumed better than such as are written by the adherents to particular sects.
5. The age of an author may also afford some



indication : books requiring *labour* are usually better executed by persons of a middle age than by those who are further advanced in years.

6. Another indication may be taken from the author's state and condition :—thus a history may reasonably be supposed to be good, if the historian were either an eyewitness of the facts which he relates,—or were concerned in public affairs, or had access to public records or other monuments, whence intelligence may be derived ;—and, lastly, who is not biassed by party, or by any other indirect or sinister motive. Cicero and Sallust, therefore, were fully competent to write the history of Catiline's conspiracy : — D'Avila, Philip de Comines, Guicciardini, Clarendon, Colonel Hutchinson, May, &c. were present in the civil wars which they respectively describe. Xenophon, having an employment in the Spartan state, has treated, with singular ability, of that commonwealth; and Amelot de la Houssaye, by living a great number of years at Venice, was enabled to explain the secret policy of the Venetian government. Camden wrote annals of the affairs of his own time ; the President De Thou held a correspondence with the best writers in every country; and Puffendorff had access to public

archives.—In literary matters, also, we give credit to those who have the direction of public libraries.

7. The time or age in which the author lived, may afford some light in judging of his work; as every age has, according to Barclay, its peculiar excellency<sup>1</sup>.

§ 2. ON THE CHOICE OF EDITIONS.—With regard to editions of works, it will be necessary,

1. To be well acquainted with the titles of the books.
2. Not to mistake allegorical for natural titles. M. Ameilhon has recorded some curious blunders, which have been caused by not attending to this rule. In a catalogue which he saw, a treatise *De missis dominicis* was placed among the liturgical books; the compiler having, from its title, supposed it to treat of the mass, whereas the work related to those magistrates whom the kings of France, of the first and second race, sent into the provinces to dispense justice, and to receive complaints from persons aggrieved by the agents of government; which magistrates were formerly called *Missi Domini*. M. Ameilhon adds, on the information of a person who had actually seen it, that in the library of a quack, who had suddenly become

<sup>1</sup> Rees's Cyclopædia, vol. ii. art. *Book*, and the authorities there cited.

a doctor and a bibliomaniac, Maclaurin's *Treatise on Fluxions* was classed with books on pathology; the pretended connoisseur having taken mathematical fluxions for a disease! In a library which had formerly belonged to a religious order, an ignorant monk had placed a treatise, intituled, *Aurifodine*, by the side of Agricola, among books on metallurgy; these supposed gold-mines being nothing else but a common-place book, containing devotional extracts.

In a great library, M. Ameilhon saw a treatise on cutting for the stone, intituled, *Historiæ lateralis ad extrahendum calculum sectionis Appendix*, placed by the side of a treatise on *Conic Sections*. In the same collection, a large folio volume, with the title, *Fuggerorum et Fuggerarum . . . . . Imagines*, was classed among botanical works;—a genealogy of the family of Fugger (the celebrated merchants of Augsburg) having been mistaken for a treatise on male and female *Ferns*. Another work, entitled, *Jours Caniculaires* (Dog-Days) was placed among books on astronomy; and these same Dog-Days were only a collection of rhapsodies on almost every subject<sup>1</sup>.

<sup>1</sup> Ameilhon, *Projet sur quelques changemens à faire aux Catalogues des Bibliothèques*. Mem. de l'Institut, tom. ii. p. 497, et seq.

Instances of similar ridiculous mistakes might easily be multiplied ; but those already adduced will be sufficient to shew the necessity of attending to the contents of a book, and not trusting merely to a cursory inspection of its title.

3. Where a book has *two* titles, it must not be mistaken for two different works.
4. Do not confound together two authors who have the same name, as Caius Plinius Secundus, the naturalist, with Caius Plinius Cæcilius Secundus, usually called the Younger Pliny ; or Xenophon the historian with Xenophon the Ephesian, who wrote an amatory romance.
5. Clearly to understand the titles which are marked by abbreviations : these occur chiefly in early printed books.
6. To know of how many parts or volumes a work consists.
7. To be acquainted with all the editions of a book, and to know which of them is the best, —as well as the place, year and form of each edition,—its several editors,—whether any particular edition is enriched with notes or comments, with a summary or table of contents, index, preface, &c.—Whether all these are good, indifferent or bad—Who is the author of the notes,—or whether the book has been published *cum notis variorum* or *diversorum*.

8. Whether a book is divided into chapters or paragraphs.
9. In what manner an edition is executed, whether correctly printed or not, and on good paper or letter : and whether it is ornamented with plates of any kind, and in what manner these have been executed.
10. Whether a work has been criticised ;—if it has, whether the critics have attacked the matter, the style, or the author personally ;—and whether they have been competent to their office, and impartial or not in the discharge of it.
11. Whether an edition be a *true* or *genuine* one, or not. “ In printing a work, it sometimes happens that a few copies are struck off with deviations from those usually received<sup>1</sup> ;” and although these deviations have in general nothing to recommend them, yet books of this description are in great request among some book-collectors. One or two instances will illustrate this remark.

The genuine Elzevir *Cæsar* (Lug. Bat. 12mo, 1635) is distinguished from the spurious one of the same date, by having a buffalo's head at the beginning of the preface and body of the work ; and also by having page 149 numbered 153<sup>2</sup>. The genuine Elzevir *Virgil* (Lug.

<sup>1</sup> Dibdin's *Bibliomania*, p. 704, and note.

<sup>2</sup> Brunet, *Manuel de Libraire*, tom. i. p. 198. Dibdin's *Introduction to the Classics*, vol. i. p. 221.

Bat. 12mo, 1636) is known from the counterfeit edition of the same year, by having two passages printed in *red* ink, which in the latter are in *black*. The first passage is *Ego vero frequenter a te litteras accipio*, and occurs in page 1, before the *Bucolics*; the second, *Si mihi susceptum fuerit decurrere munus*, is found in page 91<sup>1</sup>. In the genuine edition both these passages are printed in RED capital letters, but in the spurious one they are black. The beautiful 24mo edition of the English Bible, printed by Field in 1653, was counterfeited in Holland in 1658: the genuine one is known by having the four first psalms on one page, without turning over.

12. Lastly, in every instance where it is practicable, the best editions of every work should be purchased: and, among such as are reputed to be the best, those are to be preferred, the text of which is most correct and neatly printed, on the best paper and with the fullest margins. Of this description are the works of the more eminent printers of the sixteenth, seventeenth, and eighteenth centuries, a list of whose productions will be found in a subsequent part of this work<sup>2</sup>.

<sup>1</sup> Debure, *Bibl. Inst.* (Belles Lettres) p. 300.

<sup>2</sup> Vide Appendix, No. VII.

## CHAPTER III.

*Essay towards an improved System of Classification for a Library.*

THE best ornament of a library is an orderly and symmetrical disposition of the books : a collection destitute of order has, not inelegantly, been compared to a deformed human body highly dressed up ; whose external ornaments only render its deformity the more conspicuous<sup>1</sup>.

Previously to the collecting of books for a library, some attention should be given towards selecting a commodious place for their reception ; a few hints on this topic will not be irrelevant to our subject.

The apartment, appropriated to the reception of books, should neither be exposed to moisture, nor to the burning rays of the sun : it ought to be sufficiently light, well ceiled, and well floored. The shelves, whether defended by glass doors, in presses, or open their whole length, should be a foot distant from the wall ; or, if they reach to the wall, guards should be placed upon them, to prevent the books coming in contact with it ; and the lowest shelf, or

<sup>1</sup> Legipont. Diss. de Ornand. Bibl. p. 44.

that which supports folio books, ought to be about one foot above the floor.

Between each shelf a space should be left, proportioned to the size of the volumes; and the height of the different shelves should be adjusted to the form or size of the books. Thus, the first or lowermost shelf will be appropriated to folio books on large paper; the second, to those on common paper; the third, to royal quartos; the fourth, to medium quartos, &c. &c. A sufficient interval should be left between each volume and the shelf above it, to admit of its removal without difficulty, regard being also had not to place the books too closely together, so that the air may freely circulate around them.

A library thus disposed cannot fail to present an agreeable appearance; while the books deposited in it, will be preserved perfectly sound, and will be sheltered from every kind of accident: further, the dust should be frequently removed, and the volumes be gently beaten together, from time to time, in order to shake out the dust that would otherwise accumulate, and ultimately injure them.

---

The different branches of human knowledge form a chain, all the links of which are mutually connected together: every part of this great



chain ought to harmonize with that which precedes it, and with that which follows it. In a system of bibliography, or of classification for a library, it has been observed, that the grand objects of attention are to divide and sub-divide into different classes all those works, which contain the objects of our knowledge: each primary class is to be considered as a trunk or stem, bearing branches, boughs, and leaves. The difficulty to be surmounted, in establishing the proper and requisite order among these different parts, is

1. To fix the rank which the primary classes ought to hold among themselves; and
2. To refer to each of them the prodigious number of branches, boughs and leaves which belong to it.

One advantage to be derived from these divisions and sub-divisions, is that of finding with ease the books we search for in an extensive library, or in a catalogue; and of knowing readily the best book on the subject which we are studying, or concerning which information is required<sup>1</sup>.

In these general principles all Bibliographers are agreed, though almost every one has varied in the different modes in which he has applied

<sup>1</sup> Essai de Bibliographie, in Cailleau's Dict. Bibliographique, tom. iii. p. 505.

them. What pretensions to excellence above the various bibliographical systems now extant, the following essay may possess, the candid Bibliographer alone can appreciate.

Engaged some years since in an arduous undertaking, the classification of the Harleian MSS. for the catalogue of that library<sup>1</sup>, the author of the present system was led attentively to study the connexions and dependencies of the great chain of human knowledge: at the period referred to he was unacquainted with any bibliographical systems, except that of M. De Bure, and the very minute method pursued in the *Bibliotheca Bunaviana*, for a catalogue of Count Bunau's library. In the prosecution of his design, he traced the outlines of the present plan, which he afterwards simplified: and though it differs from most modern systems, he ventures to hope it will be found to combine the two important requisites of conveniency of reference and simplicity of arrangement.

The following is an outline of the plan, which the author has adopted, together with the reasons which have induced him to prefer it to the

<sup>1</sup> This classed catalogue of MSS. (with the indexes of names of persons and places) forms the fourth volume of the "Catalogue of the Harleian Manuscripts in the British Museum," fol. 1812. Some alterations have been introduced in this arrangement, which further consideration suggested to the author.

different schemes for arranging libraries, that have hitherto been communicated to the public. It commences with Bibliography: to this succeed the four primary faculties or classes of Theology, Philosophy, History, and Literature.

Bibliography can only be regarded as an introduction to the knowledge of books; and without such knowledge it is obvious, that no well-selected library can be formed: Bibliography, therefore, claims to itself the first place, as an introduction to a system of classification for an extensive collection of books<sup>1</sup>.

#### INTRODUCTION—BIBLIOGRAPHY.

The works which treat of Universal Bibliography may be comprised under four principal divisions:—1. Literary History; 2. Bibliology or Elementary Bibliography; 3. General Bibliography; and 4. Professional or Special Bibliography.

§ 1. LITERARY HISTORY first demands the attention of the bibliographical student: previously to acquiring the knowledge of books, it is

<sup>1</sup> It may be proper to add, that according to the author's original system, Bibliography entered into the class of Literature; but for the reasons, so ably assigned by M. Peignot, he has detached it from that faculty, and placed it first, by way of Introduction. See Peignot's *Repertoire Bibliothèque Universelle*, pp. viii—xiv.

desirable to have an idea of the history of the subjects they discuss, and of the authors who have composed them. It is the only means by which we can perfectly apprehend the spirit of each writer, derive real advantage from his labours, and properly appreciate books. Works on Literary History include

- (1) General Histories of Literature, Biographical and Historical Dictionaries, &c.
- (2) Literary History in particular;—i. e. Histories of literature in particular countries.
- (3) Histories and Transactions of academies and literary societies.

Some Bibliographers have instituted more numerous divisions of literary history; but the above comprehend every thing which is really necessary to be known on this interesting subject: and to the two first of these three heads, we have referred our notice of the various books on literary history, which occur in Part III. Chap. I. *infra*.

§ 2. BIBLIOLOGY, or Elementary Bibliography, considers books, with regard to the material of which they are composed, and also with respect to their authors, the age when these wrote and flourished, their characters and qualifications, and the choice of editions, their forms, &c. &c. The general principles of elementary bibliography are stated in the preceding pages;

and the principal works which treat on this subject are enumerated in Part III. Chap. II. III. and IV. *infra*.

§ 3. GENERAL BIBLIOGRAPHY (as we have already had occasion frequently to observe) is, in strict language, a science; which consists in the knowledge of books, of their different editions and degrees of rarity and curiosity, their real and reputed value, and the ranks which they ought respectively to hold in a system of classification. General bibliography comprises works or catalogues, whose design is to give us a knowledge of every kind of books whatsoever : these are disposed either in alphabetical order, or according to their subject, or in an arbitrary manner. Some catalogues present us with accurate notices of the books they contain ; others offer only a simple list : every work that exhibits a notice, or merely the titles of books of different sorts, belongs to general bibliography ; while such as treat of books on one particular subject, belong to professional or special bibliography.

Books on general bibliography may be arranged as follows :—

1. Universal libraries or catalogues of books of every description.
2. Bibliographical dictionaries, and treatises on rare books.
3. Treatises on the arrangement of libraries.

4. Catalogues of public and private libraries.
5. Sale catalogues of booksellers.
6. Periodical bibliography, including Reviews and other literary Journals.

The principal works, relative to general Bibliography, are noticed, *infra*, Part III. Chap. IV. Sect. I. II. and III. pp. 513—550, and Chap. V. Sect. I.—VI. pp. 551—741.

§ 4. PROFESSIONAL, or (more correctly) SPECIAL BIBLIOGRAPHY, has reference only to one class of books, and comprehends every work published on the subject of which it treats, while general bibliography makes a selection from among these same works, chooses what is best from each kind, and forms from them a whole of greater or less extent. Hence it is obvious that, although general bibliographies are in themselves both curious and excellent, special bibliographies must possess more interest and greater advantages for those who are desirous of acquiring an intimate acquaintance with books, and with the discoveries which have been made in the different arts and sciences. Special bibliographies may be disposed either alphabetically, or systematically: where the latter method is preferred, either the common arrangement must be pursued, or such other mode as the bibliographer may deem to be the most eligible.

Having thus stated our reasons for assigning the preliminary rank to bibliography, it now

remains that we consider the four faculties, of I. THEOLOGY;—II. PHILOSOPHY;—III. HISTORY;—and IV. LITERATURE; which succeed to it, together with their mutual dependencies.

### I. THEOLOGY.

Every thinking and well-regulated mind must consider Religion as an object of paramount interest and importance. The basis of all our knowledge, natural—moral—and religious, is to be found in the HOLY SCRIPTURES; which alone are able to make us wise unto salvation, and which are receiving almost daily confirmation from the discoveries of philosophy. Further, the works which treat of religion, possess in general every character that can render them desirable, whether we consider the importance of the facts they develope, or the sublimity of the doctrines and precepts which they inculcate, and their beneficial tendency in promoting the real happiness and well-being of man. For these reasons (and many others might be adduced) we place the class of THEOLOGY first, in our bibliographical system.

If we trace the gradual developement of the mental faculties, we shall find that man is most struck with sensible impressions; and that the first objects which arrest his infantine and juvenile attention, are some one or other of the

works of creation, by the contemplation of which he is led (at least, if he be under the management of judicious persons) to “look through Nature up to Nature’s God.” In the further division of the class of Theology, *Natural Religion* demands the first place, as it demonstrates the existence and perfections of Deity; from a consideration of the consummate beauty and order of the works of creation, and of their wonderful adaptation to the different purposes for which they have been designed by Infinite Wisdom.

But, as *Natural Religion* is inadequate to disclose the will of God concerning man, Revelation becomes necessary for this purpose, and also to develop the obligations due from man to his Creator. *Revealed Religion* therefore naturally follows the former: and, since the Holy Scriptures contain the revealed will of God, the various editions of the Old and New Testaments, in the original languages and versions, are first placed in this division. To correct seeming discordances, and explain obscure or difficult passages, we are obliged to have recourse to commentators and critics, both Jewish and Christian; by whose labours the nature, genius, customs, &c. of the sacred writings are elucidated.

Councils are next in order: by them the ecclesiastical discipline of churches is regulated;



and to these succeed the works of the Fathers of the church (*i. e.* those who wrote previously to the year 1030), both Greek and Latin, as well as those of modern divines of the Greek, Latin, and Reformed churches, whose labours are designed to vindicate our common faith, and to explain its doctrines and duties. When thoroughly instructed in revealed religion, the theological student is prepared to examine the religions of Heathen nations. The last division therefore, in this class, is Pagan Theology, comprising the religion of the Greeks, Romans, and other Heathen nations, both antient and modern, and also Mohammedan Theology.

## II. PHILOSOPHY.

From the consideration of the works of God, and the acquisition of the knowledge of his will, and of our duty to him, the human mind is next directed to an examination of those principles which not only influence its operations, but also support the mundane system, and enable us to obtain the conveniencies of life. The faculty of philosophy therefore necessarily flows from that of theology. Under this class is comprised whatever relates to the mind of man, to the moral and political principles by which nations and empires are governed, and to the material

world, including the discoveries made in natural and experimental philosophy, together with the arts of peace and war.

As the general principles of philosophy are to be found in Histories of philosophy and philosophers, and in their Works, whether antient or modern, these claim the first place: to them succeed Logic and Metaphysics, the object of which is to investigate the nature of man, the soul, its faculties and sensations, &c. as well as the principles that ought to direct the exercise of its rational powers.

Turning the attention from the knowledge of our mental faculties, we are next led to consider their influence on civil society and the laws by which it is governed. This important science is termed *Ethics*: it includes not only the theory and practice of morals in private life, but also their application to the government of nations and empires, which constitutes *Politics*. Ethics, applied to the regulation of men in civil society, constitutes the science of *Jurisprudence*; it is divided into the Law of Nature, which being infused by God into man at his creation, for his preservation and direction, is immutable. The Law of Nature applied to, and established by universal consent among, the civilized inhabitants of the world, for the settlement of disputes and for the observance of justice and good faith,

constitutes the Law of Nations. This is followed by the Grecian and Roman law, many principles of which are to be traced in our own laws, and in those of other countries.

From the laws that regulate civil society and nations, we proceed to those by which the material world is influenced: these are collectively denominated *Physics*, or Natural and Experimental Philosophy, from which the transition is easily made to Natural History—mineral—vegetable—and animal, and from this to medicine, which includes whatever relates to the preservation of health and the removal of disease in man, and in other animals.

To the physical succeed the *Mathematical Sciences*, with their application to various others both useful and ornamental, and the Arts of Peace, by which the conveniencies of life are secured, its elegancies obtained, and its amusements regulated. Last follows the Art of War, which includes both military and naval tactics.

### III. HISTORY.

History is philosophy teaching by example: from the consideration of the moral, political, and physical principles, by which men are governed, we naturally extend our observations to the practical application of those principles, in

nations and empires. Of this application history is the narrative, which holds the third rank in the present system.

In order to acquire a correct notion of history, the situation, manners, customs, &c. of countries should be known, together with the different modes of calculating time: this knowledge is to be derived from the study of *geography, voyages and travels*, and *chronology*. From a survey of *universal and ecclesiastical history*, we come to *particular history*, antient and modern: to this succeed *biographical history*, comprising the lives of eminent men in every age of the world, and *monumental history*, which traces the genealogies of sovereigns and noble families; the history of chivalry and nobility, the origin, descent, and claims of dignities,—precedency of nobility and gentry, displays of arms, the practice of military courts of honour, &c.

To complete our acquaintance with history, the knowledge of *antiquities* is indispensable: this science comprehends a view of the manners and customs of antient nations, and their antient monuments now in existence. Lastly, as history is materially illustrated by coins and inscriptions, the study of *Numismatics* and of antient inscriptions and marbles, forms the concluding link in this class of the present system of bibliography.

## IV. LITERATURE.

In the progress of nations from barbarism to refinement, literary pursuits are the last to which mankind direct their attention. Literature, therefore, forms the fourth column, that supports the temple of knowledge.

It commences with the theory of *language* and the principles of *grammar*; the application of these to the examination of the works of the learned, constitutes *philology* and *criticism*; by which we are enabled to apply language to the purpose of speaking with persuasion. This art is termed *rhetoric*: it includes both the theory, and the practice of eloquence. *Poetry* succeeds in its various kinds; and the class is terminated by the division of *Literary Miscellanies*, comprising bibliography (or the works of authors who have written in a variety of styles), dialogues and conversations on different subjects—fables, fables, apologues — satires — proverbs—facetiae—hieroglyphics, emblems, and devices—epistolary letters—and lastly such literary and miscellaneous tracts as are not reducible to any preceding class or division.

**A**  
**BIBLIOGRAPHICAL SYSTEM,**  
**EXHIBITING**  
**THE ORDER**  
**TO BE PURSUED IN ARRANGING THE FACULTIES AND DIVISIONS**  
**OF A**  
**CATALOGUE.**

---

**INTRODUCTION.**

**BIBLIOGRAPHY.**

1. Literary history.
2. History of letters and languages.
3. History of printing.
4. Works introductory to the knowledge of books.
5. Treatises on rare books.
6. Treatises on anonymous, and pseudonymous books—on books condemned, suppressed, &c.
7. Treatises on libraries and their arrangement.
8. Catalogues of imperial, royal, and other public libraries, containing both MSS. and printed books.

9. Catalogues of private libraries.
10. Sale catalogues of booksellers worthy of notice.
11. Periodical bibliography, including reviews and other literary journals.
12. Professional or special bibliography.

---

## THEODOLOGY.

### DIVISION I. NATURAL RELIGION.

IN this division are comprised treatises and essays on natural religion, in confutation of atheism, and demonstrating the existence and perfections of the Deity, from a consideration of the works of creation.

### DIVISION II. REVEALED RELIGION.

#### CHAPTER I. HOLY SCRIPTURES.

##### SECTION 1. Entire Text and Versions of the Bible.

§ 1. Polyglot Bibles—2. Hebrew Bibles—3. Antient Oriental Versions of the Scriptures, Samaritan, Arabic, Persian, and Syriac—4. Greek Versions—5. Latin Versions—6. English Versions—7. French Versions—8. Italian, Spanish, Portuguese, and Modern Greek Versions—9. German and Dutch Versions—10. Slavonic, Polish, Hungarian, Russian, and Danish Versions—11. Versions in the different Languages of Africa and America—12. Versions in the modern Languages of India, Malay, Tamul, &c. &c. &c.

##### SECTION 2. The New Testament.

§ 1. Editions of the New Testament in Greek—2. Versions of the New Testament in different Languages.

**SECTION 3.** Detached Books of the Old Testament, in the Original Languages, and Versions.

**SECTION 4.** Detached Books of the New Testament, in the Original Languages, and Versions.

**SECTION 5.** Harmonies.

**SECTION 6.** Apocryphal Books.

§ 1. Of the Old Testament—2. Of the New Testament.

**SECTION 7.** Histories of the Bible, and Books of Plates illustrative of the Old and New Testaments.

## **CHAPTER II. COMMENTATORS AND CRITICS.**

**SECTION 1.** Jewish.

§ 1. Commentators—2. Talmudical and Rabbinical Writers.

**SECTION 2.** Christian.

§ 1. Commentators, Interpreters, and Paraphrasts—2. Sacred Philology, comprising Introductions to the Study of the Holy Scriptures, Manners and Customs of the Jews, Essays and Treatises on the State of the Sacred Text, on its Style and Idioms, and Accounts of its different Versions—3. Concordances, and Dictionaries of the Bible.

## **CHAPTER III. COUNCILS.**

**SECTION 1.** On the Authority, &c. of Councils and Synods.

2. Histories of Councils.

3. Collections of Councils.

4. Decrees, Canons, &c. of Councils of the Roman Church.

5. Canons, &c. of Synods of the Reformed Church of England.

## **CHAPTER IV. ECCLESIASTICAL DISCIPLINE AND RITES.**

**SECTION 1.** Jewish Liturgies, and Treatises on the Jewish Worship.

2. Treatises on the Divine Offices and on the Rites and Ceremonies of the Church.

3. Liturgy and Rites of the Greek and Oriental Churches.



**SECTION 4. Liturgy, Rites, and Indulgences of the Latin or Roman Church.**

5. Liturgies of the Gallican Church.
6. Discipline and Rites of the Foreign Reformed Churches.
7. Discipline, Liturgy, and Rites of the United Church of England and Ireland.
8. Discipline and Rites of the Reformed Church of Scotland, and of Dissenters in the United Kingdom.
9. Discipline and Liturgies of Religious Orders.
10. Miscellaneous Offices of Devotion, comprising Horæ, Offices of the Virgin Mary, Prayers by Individuals, &c.

**CHAPTER V. FATHERS OF THE CHURCH.**

**SECTION 1. Introductions to the Study of the Fathers.**

2. Collections, Extracts, and Fragments of the Works of the Fathers.
3. Works of the Greek Fathers.
4. Works of the Latin Fathers.

The Works of all the Fathers should be chronologically arranged.

**CHAPTER VI. MODERN DIVINES.**

**SECTION 1. Of the Greek Church.**

Divines of the Latin and Reformed Churches.

2. Dictionaries and General Treatises on Theology.
3. Schoolmen and their Commentators.
4. Dogmatic Divines.

Those who treat on the Doctrines, Sacraments, and general Truths taught by the Christian Church.

5. Moralists and Casuists.

Those who discuss particular Duties, Virtues and Vices, Laws, Sports, Cases of Conscience, Confession, &c.

**¶ 6. Catechetic Divines.**

Creeds, Catechisms, Confessions of Faith, Articles of Religion, and Explanations thereof.

**¶ 7. Polemic Divines.**

Works on the Truth of the Christian Religion, against  
ists, Deists, Jews, Mohammedans, &c.—2. Controversial  
tises by Catholics and Protestants, on different Points of  
and Practice—3. Works in favour of Toleration, and the  
union of Christians of different Denominations.

**¶ 8. Parenetic Divines.**

ons and Treatises on Hortatory and Practical Divinity.

**¶ 9. Mystic and Ascetic Divines.**

Comprising whatever relates to the Mysteries of the  
Christian Religion, Fanatical, Visionary, and Enthu-  
siastical Writers, &c.

**DIVISION III. PAGAN THEOLOGY.**

**¶ I. GREEK AND ROMAN MYTHOLOGY.**

**II. THE RELIGION OF THE ANTIENT BRITONS  
AND GAULS.**

**III. THE RELIGION OF THE CHINESE, INDIANS,  
PERSIANS, AND OTHER NATIONS OF  
ASIA, AFRICA, AND AMERICA.**

**IV. MOHAMMEDAN THEOLOGY.**

---

---

**II.**

**PHILOSOPHY.**

**VISION I. HISTORY OF PHILOSOPHY AND  
PHILOSOPHERS.**

*(Including their epistolary Writings.)*

et bibliographical schemes, the epistles of the antient  
phers form part of the division *Polygraphy*, which is

usually placed at the end of the class of Belles Lettres: but as much of our knowledge of the private history and opinions of antient philosophers can only be obtained from their letters, particularly of Cicero, Pliny, &c. we place their epistolary writings in this division.

## **DIVISION II. WORKS OF ANTIENT AND MODERN PHILOSOPHERS.**

### **CHAPTER I. WORKS OF ANTIENT PHILOSOPHERS.**

The antient Greek and Roman philosophers should be placed here: (the works attributed to) Hermes Trismegistus, Pythagoras, Democritus, Ocellus, Socrates, Epicurus, Plato, Aristotle, and others, who lived before the destruction of the Roman Empire; together with their commentators and disciples.

### **CHAPTER II. MODERN PHILOSOPHERS.**

The works of Bacon, Locke, Newton, Descartes, Gassendi, Pascal, Malebranche, S'Gravesande, Kant, and others; the works of Addison, Bishop Berkeley, Burke, Dr. Franklin, Dr. Johnson, Sir William Jones, Milton (in prose), Swift, &c. Those of Voltaire, Diderot, Condorcet, and others, which treat on many other subjects besides philosophy, should be placed among the polygraphic writers at the end of the class of Belles Lettres.

## **DIVISION III. LOGIC.**

### **CHAPTER I. ANTIENT WRITERS AND SYSTEMS.**

### **CHAPTER II. MODERN WRITERS AND SYSTEMS.**

## **DIVISION IV. METAPHYSICS.**

### **CHAPTER I. ANTIENT METAPHYSICIANS, AND THEIR COMMENTATORS.**

### **CHAPTER II. MODERN METAPHYSICAL WRITERS.**

#### **SECTION 1. Systems of Metaphysics.**

2. Treatises on Man, on the Soul, its Faculties, and Sensations, on Prescience, Providence, &c.

## CHAPTER III. OCCULT PHILOSOPHY.

- SECTION 1. Treatises on the Cabala, and on Magic.
2. Treatises on Apparitions, Dæmons, Sorcerers, &c.
  3. Treatises for and against Magic.
  4. Divination by Dreams, Palmistry, &c.
  5. Writers on Physiognomy, Antient and Modern.

## DIVISION V. ETHICS.

## CHAPTER I. MORALS.

- SECTION 1. Antient Moral Philosophers, and their Commentators.
2. Modern Moral Philosophers.

§ 1. Systems of Morals.—2. Treatises on the Passions, Virtues, Vices, Suicide, Gaming, Good-fortune, &c.—3. Rules for the Conduct of Civil Life.—4. Essays and Treatises on Education.

## CHAPTER II. POLITICS.

- SECTION 1. Treatises and Essays on Politics and Government in general.

§ 1. Antient.—2. Modern.

i. General Treatises.—ii. On Civil and Political Society.—iii. Different Systems of Government, and the respective Powers of Sovereigns and People.—iv. Treatises on the Duties of Ambassadors, Ministers, Counsellors of State, and Courtiers.

- SECTION 2. Political Economy.

§ 1. General Treatises on Political Economy.—2. Treatises on Population, Industry, Mendicity, Police.—3. Finances, Money, and Paper Credit.—4. Trade and Commerce.—5. Inland Navigation.

## CHAPTER III. JURISPRUDENCE.

- SECTION 1. Introductions to the Study of Jurisprudence, and General Treatises on Laws.
2. The Law of Nature and Nations.

§ 1. General Treatises and Systems.—2. Law of Nations, as

9. Catalogues of private libraries.
10. Sale catalogues of booksellers worthy of notice.
11. Periodical bibliography, including reviews and other literary journals.
12. Professional or special bibliography.

---

## THEODOY.

### DIVISION I. NATURAL RELIGION.

IN this division are comprised treatises and essays on natural religion, in confutation of atheism, and demonstrating the existence and perfections of the Deity, from a consideration of the works of creation.

### DIVISION II. REVEALED RELIGION.

#### CHAPTER I. HOLY SCRIPTURES.

##### SECTION 1. Entire Text and Versions of the Bible.

§ 1. Polyglot Bibles—2. Hebrew Bibles—3. Antient Oriental Versions of the Scriptures, Samaritan, Arabic, Persian, and Syriac—4. Greek Versions—5. Latin Versions—6. English Versions—7. French Versions—8. Italian, Spanish, Portuguese, and Modern Greek Versions—9. German and Dutch Versions—10. Slavonic, Polish, Hungarian, Russian, and Danish Versions—11. Versions in the different Languages of Africa and America—12. Versions in the modern Languages of India, Malay, Tamul, &c. &c. &c.

##### SECTION 2. The New Testament.

§ 1. Editions of the New Testament in Greek—2. Versions of the New Testament in different Languages.

**SECTION 3. Detached Books of the Old Testament, in the Original Languages, and Versions.**

**SECTION 4. Detached Books of the New Testament, in the Original Languages, and Versions.**

**SECTION 5. Harmonies.**

**SECTION 6. Apocryphal Books.**

**§ 1. Of the Old Testament—2. Of the New Testament.**

**SECTION 7. Histories of the Bible, and Books of Plates illustrative of the Old and New Testaments.**

## **CHAPTER II. COMMENTATORS AND CRITICS.**

**SECTION 1. Jewish.**

**§ 1. Commentators—2. Talmudical and Rabbinical Writers.**

**SECTION 2. Christian.**

**§ 1. Commentators, Interpreters, and Paraphrasts—2. Sacred Philology, comprising Introductions to the Study of the Holy Scriptures, Manners and Customs of the Jews, Essays and Treatises on the State of the Sacred Text, on its Style and Idioms, and Accounts of its different Versions—3. Concordances, and Dictionaries of the Bible.**

## **CHAPTER III. COUNCILS.**

**SECTION 1. On the Authority, &c. of Councils and Synods.**

**2. Histories of Councils.**

**3. Collections of Councils.**

**4. Decrees, Canons, &c. of Councils of the Roman Church.**

**5. Canons, &c. of Synods of the Reformed Church of England.**

## **CHAPTER IV. ECCLESIASTICAL DISCIPLINE AND RITES.**

**SECTION 1. Jewish Liturgies, and Treatises on the Jewish Worship.**

**2. Treatises on the Divine Offices and on the Rites and Ceremonies of the Church.**

**3. Liturgy and Rites of the Greek and Oriental Churches.**

**SECTION 4. Liturgy, Rites, and Indulgences of the Latin or Roman Church.**

5. Liturgies of the Gallican Church.
6. Discipline and Rites of the Foreign Reformed Churches.
7. Discipline, Liturgy, and Rites of the United Church of England and Ireland.
8. Discipline and Rites of the Reformed Church of Scotland, and of Dissenters in the United Kingdom.
9. Discipline and Liturgies of Religious Orders.
10. Miscellaneous Offices of Devotion, comprising Horæ, Offices of the Virgin Mary, Prayers by Individuals, &c.

**CHAPTER V. FATHERS OF THE CHURCH.**

**SECTION 1. Introductions to the Study of the Fathers.**

2. Collections, Extracts, and Fragments of the Works of the Fathers.
3. Works of the Greek Fathers.
4. Works of the Latin Fathers.

The Works of all the Fathers should be chronologically arranged.

**CHAPTER VI. MODERN DIVINES.**

**SECTION 1. Of the Greek Church.**

Divines of the Latin and Reformed Churches.

2. Dictionaries and General Treatises on Theology.
3. Schoolmen and their Commentators.
4. Dogmatic Divines.

Those who treat on the Doctrines, Sacraments, and general Truths taught by the Christian Church.

5. Moralists and Casuists.

Those who discuss particular Duties, Virtues and Vices, Laws, Sports, Cases of Conscience, Confession, &c.

**SECTION 6. Catechetic Divines.**

**Creeds, Catechisms, Confessions of Faith, Articles of Religion, and Explanations thereof.**

**SECTION 7. Polemic Divines.**

**§ 1. Works on the Truth of the Christian Religion, against Atheists, Deists, Jews, Mohammedans, &c.—2. Controversial Treatises by Catholics and Protestants, on different Points of Faith and Practice—3. Works in favour of Toleration, and the Re-union of Christians of different Denominations.**

**SECTION 8. Parenetic Divines.**

**Sermons and Treatises on Hortatory and Practical Divinity.**

**SECTION 9. Mystic and Ascetic Divines.**

**Comprising whatever relates to the Mysteries of the Christian Religion, Fanatical, Visionary, and Enthusiastical Writers, &c.**

**DIVISION III. PAGAN THEOLOGY.**

**CHAPTER I. GREEK AND ROMAN MYTHOLOGY.**

**II. THE RELIGION OF THE ANTIENT BRITONS AND GAULS.**

**III. THE RELIGION OF THE CHINESE, INDIANS, PERSIANS, AND OTHER NATIONS OF ASIA, AFRICA, AND AMERICA.**

**IV. MOHAMMEDAN THEOLOGY.**



**II.**

**PHILOSOPHY.**

**DIVISION I. HISTORY OF PHILOSOPHY AND PHILOSOPHERS.**

*(Including their epistolary Writings.)*

**In most bibliographical schemes, the epistles of the antient philosophers form part of the division *Polygraphy*, which is**



usually placed at the end of the class of Belles Lettres: but much of our knowledge of the private history and opinions of antient philosophers can only be obtained from their letters particularly of Cicero, Pliny, &c. we place their epistolary writings in this division.

## **DIVISION II. WORKS OF ANTIENT AND MODERN PHILOSOPHERS.**

### **CHAPTER I. WORKS OF ANTIENT PHILOSOPHERS.**

The antient Greek and Roman philosophers should be placed here: (the works attributed to) Hermes Trismegistus, Pythagoras, Democritus, Ocellus, Socrates, Epicurus, Plato, Aristotle, and others, who lived before the destruction of the Roman Empire; together with their commentators and disciples.

### **CHAPTER II. MODERN PHILOSOPHERS.**

The works of Bacon, Locke, Newton, Descartes, Gassend, Pascal, Malebranche, S'Gravesande, Kant, and others; the works of Addison, Bishop Berkeley, Burke, Dr. Franklin, Dr. Johnson, Sir William Jones, Milton (in prose), Swift, &c. Those of Voltaire, Diderot, Condorcet, and others, which treat of many other subjects besides philosophy, should be placed among the polygraphic writers at the end of the class of Belles Lettres.

## **DIVISION III. LOGIC.**

### **CHAPTER I. ANTIENT WRITERS AND SYSTEMS.**

### **CHAPTER II. MODERN WRITERS AND SYSTEMS.**

## **DIVISION IV. METAPHYSICS.**

### **CHAPTER I. ANTIENT METAPHYSICIANS, AND THEIR COMMENTATORS.**

### **CHAPTER II. MODERN METAPHYSICAL WRITERS.**

#### **SECTION 1. Systems of Metaphysics.**

2. Treatises on Man, on the Soul, its Faculties, and Sensations, on Prescience, Providence, &c.

## CHAPTER III. OCCULT PHILOSOPHY.

- SECTION 1. Treatises on the Cabala, and on Magic.
2. Treatises on Apparitions, Dæmons, Sorcerers, &c.
  3. Treatises for and against Magic.
  4. Divination by Dreams, Palmistry, &c.
  5. Writers on Physiognomy, Antient and Modern.

## DIVISION V. ETHICS.

## CHAPTER I. MORALS.

- SECTION 1. Antient Moral Philosophers, and their Commentators.

## 2. Modern Moral Philosophers.

- § 1. Systems of Morals.—2. Treatises on the Passions, Virtues, Vices, Suicide, Gaming, Good-fortune, &c.—3. Rules for the Conduct of Civil Life.—4. Essays and Treatises on Education:

## CHAPTER II. POLITICS.

- SECTION 1. Treatises and Essays on Politics and Government in general.

- § 1. Antient.—2. Modern.

i. General Treatises.—ii. On Civil and Political Society.—iii. Different Systems of Government, and the respective Powers of Sovereigns and People.—iv. Treatises on the Duties of Ambassadors, Ministers, Counsellors of State, and Courtiers.

## SECTION 2. Political Economy.

- § 1. General Treatises on Political Economy.—2. Treatises on Population, Industry, Mendicity, Police.—3. Finances, Money, and Paper Credit.—4. Trade and Commerce.—5. Inland Navigation.

## CHAPTER III. JURISPRUDENCE.

- SECTION 1. Introductions to the Study of Jurisprudence, and General Treatises on Laws.

## 2. The Law of Nature and Nations.

- § 1. General Treatises and Systems.—2. Law of Nations, as

regulated by Treaties (including Collections of Diplomatic Papers affecting the different Nations of Europe in general).—8. Public Law, comprising Treatises on the Constitutions of different Nations.

**SECTION 3. Laws of the Greeks, and other Antient Nations except the Romans.**

**4. Roman Law.**

§ 1. Introductions to and Histories of the Roman Law.—2. Civil Law of Rome, and Commentators thereon.—3. The Roman Law applied to the Law of England and France.

**SECTION 5. Canon Law.**

Including Bulls, Decretals, Canons, and Letters of the Popes.

**SECTION 6. British Law.—Public and Constitutional.**

§ 1. Succession and Title to the Crown.—2. Of the King's Prerogative and Supremacy.—3. Antiquity and Powers of Parliament.—4. Constitution, Privileges, and Proceedings of House of Lords.—5. Constitution, Privileges, and Proceedings of the House of Commons.—6. Privileges of the Subject and Constitution in General.

**SECTION 7. Municipal Law of Britain.**

§ 1. Histories of the English Law.—2. Anglo-Saxon, Danish and Anglo-Norman Laws.—3. Treatises and Institutes of Law of England.—4. Criminal and Crown Law.—5. Feudal Law.—6. Law of Civil Rights.

i. Charters granted to Corporations and other Public Bodies, and Private Individuals.—ii. Conveyancing, Court-keeping, Tenures, and Holdings, &c.

**§ 8. Ecclesiastical Law.**

i. Treatises on Ecclesiastical Law in General.—ii. The Laws of England relative to Dissenters and Roman Catholics.—iii. Tythes, appropriate and impropriate.—iv. Wills, Executors, and Administrators.

**§ 9. Statutes and Acts of Parliament.**

i. Collections of Statutes.—ii. Abridgements and Extracts of Statutes.—iii. Private Acts of Parliament, separately printed.

## § 10. Judicial proceedings.

- i. Court of Chancery.
- ii. Court of King's Bench.
- iii. Court of Common Pleas.
- iv. Court of Exchequer.
- v. Court of Admiralty.
- vi. Ecclesiastical Courts.
- vii. Star Chamber.
- viii. Court of Augmentations.
- ix. Duchy Court.
- x. High Commission Court.
- xi. Court of Wards and Liveries.
- xii. Inferior Courts.
- xiii. Reports, Year Books, Entries, and Pleadings.

§ 11. Miscellanies of English Law, comprising Arguments, Charges, Common Place Books, and Legal Collections, Readings, &c. not included under any former Division.—12. Laws of Wales.—13. Laws of Scotland.—14. Laws of Ireland.

## SECTION 8. Foreign Laws.—The Law of France.

## § 1. The Law of France previously to the Revolution in 1789.

- i. General Treatises on the Law of France.—ii. Antient Laws, Constitutions, and Capitularies, Edicts and *Arrêts* of the Kings of the different Races.—iii. Criminal Law of France.—iv. Maritime Law of France.—v. Ecclesiastical Law of France.

§ 2. Law of France from the Revolution of 1789 to the Promulgation of the Code Napoleon.—3. The Code Napoleon, and Commentaries thereon.

## SECTION 9. Laws of Italy.

- 10. Laws of Spain and Portugal.
- 11. Laws of Germany and Hungary.
- 12. Laws of Denmark, Sweden, Norway, and Russia.
- 13. The Laws of Holland, Switzerland, and the minor States of Europe.
- 14. Laws of Asia, Africa, and America.

## DIVISION VI. SCIENCES.

Introductions to and History of the Sciences, General Treatises, Encyclopædias, and other Dictionaries.

**CHAPTER I. PHYSICS OR NATURAL AND EXPERIMENTAL PHILOSOPHY.**

**SECTION 1.** Antient writers.

**SECTION 2.** Modern writers.

§ 1. Dictionaries, Systems, and General Courses of Natural and Experimental Philosophy. Surveys of the Animal, Vegetable and Mineral Kingdoms.—2. Natural Magic, and Recreations in Natural Philosophy.—[For Magic, strictly so called, see Div. IV. Ch. III. Sect. 1. *supra*, p. 379.]

**CHAPTER II. NATURAL HISTORY.**

**SECTION 1.** Antient Writers.

Modern Writers.

**SECTION 2.** Dictionaries, Systems, and Elementary Treatises.

**SECTION 3.** Dissertations, and Treatises on different Parts of Natural History.

**SECTION 4.** Natural History of the Earth, of Mountains and Volcanoes.

**SECTION 5.** Natural History of Waters.

**SECTION 6.** The Mineral Kingdom.

§ 1. Introductions, Dictionaries, Systems, and Elementary Treatises on Geology and Mineralogy.—2. Treatises on Metals and the Working of Mines.

**SECTION 7.** The Vegetable Kingdom, or Botany.

§ 1. Dictionaries, and Elementary Treatises on Botany.—2. Physiology and Anatomy of Plants,—their Natures, Vegetation, and Uses.—3. Herbals, and Collections of Engravings of Plants and Flowers.—4. Systems of Botany.—5. General History of Trees, Shrubs, and Plants.—6. Works, treating on rare Plants, or on particular Classes or Families of Plants.—7. Monographs or particular Histories of some Genera and Species of Plants.—8. Medical Botany,—Treatises on Trees and Plants used in Medicine.—9. History of marine Plants.—10. Histories of the Plants of different Countries.

**SECTION 8.** The Animal Kingdom, or Zoology.

§ 1. Dictionaries of Animals, Systems and Elementary Treatises of

Classification.—2. Anatomy of Animals or Comparative Anatomy.—3. General Histories of Animals.—4. History of Animals of different Countries.—5. Natural History of Zoophytes, or of Bodies partaking both of Animal and Vegetable Nature.—6. Entomology, or Natural History of Insects.

i. Elementary Treatises and Systems of Classification.—ii. General History of Insects.—iii. Particular History of some Insects.—iv. History of the Insects of particular Countries.—v. Crustaceous Insects.—vi. Marine and Fresh Water Insects, Polypes, Worms, &c.

### § 7. Conchology.

i. Systems of Classification;—General History, and Elementary Treatises on Shells.—ii. Particular Histories of Shells.—iii. Histories of Shells, found in different Countries:

### § 8. Ichthyology.

i. General History of Fishes.—ii. Particular Histories of Fishes.—iii. Histories of the Fishes of different Countries.—iv. Cetaceous Fishes.

### § 9. Amphibious Animals and Reptiles.—10. Ornithology.

i. Systems of Classification and General Treatises.—ii. General History of Birds.—iii. Particular History of some Birds.—iv. History of the Birds of different Countries:

### § 11. Natural History of Quadrupeds.

i. Particular History of several Species of Quadrupeds.—ii. Mammiferous Animals.

§ 12. Natural History of different Countries.—13. Miscellanies of Natural History.—14. Cabinets and Collections of Natural History.—15. Monsters, Prodigies of Nature, Lusus Naturæ Giants.—16. Natural History of Man.

## CHAPTER III. MEDICINE.

### SECTION I. History of Medicine.

2. Dictionaries and Bibliothecas of Medicine.
3. General Elementary Treatises.
4. Works of Antient Medical Writers.

§ 1. Greek Writers.—2. Latin Writers.—3. Arabic Writers.

5. Collective Works of Modern Writers on Medicine.

## SECTION 6. Anatomy.

§ 1. History of Anatomy, and Anatomical Collections.—2. Antient and Modern Anatomists. [For the Greek Anatomists, see the Greek Writers on Medicine.]—3. Treatises on the Anatomy of particular Parts of the Human Body.—4. Anatomical Miscellanies, including Theses, &c.

## SECTION 7. Physiology.

§ 1. General Treatises and Systems of Physiology.—2. Treatises and Essays on particular Branches of Physiology.

## SECTION 8. Hygiene, or the Art of Preserving Health.

Treatises on the Art of preserving Health and the Prolongation of Life.

## SECTION 9. Dietetics.

§ 1. Treatises on Diet and Regimen, Aliments, &c.—2. Treatises on Cookery.

## SECTION 10. Pathology, or the Knowledge of Diseases.

§ 1. Elements, Principles, and General Treatises.—2. Treatises on the Signs and Symptoms of Diseases, on their Crises, and on the Pulse.

## SECTION 11. Therapeutics, or the Art of Healing.

§ 1. General Treatises on Practical Medicine.—2. Treatises on particular Diseases, Agues, Epidemic Diseases, Fevers, Diseases of the Skin, of Women and Children, of particular Climates, of Soldiers and Seamen, &c.

## SECTION 12. Legal Medicine.

## 13. The Materia Medica.

§ 1. General Treatises.—2. Treatises on Poisons and Antidotes.

## 14. Secret or Quack Medicines.

## 15. Miscellaneous Medical Productions.

Comprising Medical Journals, Theses, &c.

## 16. Surgery.

§ 1. History of Surgery.—2. General Treatises on Surgery.—3. Antient and Modern Surgeons, whose Works are collected toge-

ther.—4. Treatises on particular Surgical Operations.—5. Midwifery.—6. Miscellaneous Surgical Productions.

SECTION 17. Pharmacy.

SECTION 18. Veterinary Medicine.

#### CHAPTER IV. CHEMICAL PHILOSOPHY.

SECTION 1. Chemistry, proper.

Dictionaries, and Systems of Chemistry in General.

SECTION 2. Vegetable, Animal, and Agricultural Chemistry.

SECTION 3. Chemistry as applied to the Arts and Manufactures in General.

SECTION 4. Meteorology.

SECTION 5. Electricity—Magnetism—Galvanism.

For Chemistry, as applied to Metals, see Metallurgy ; see Chap. II. Sect. 6.—As applied to Cookery, see Chap. III. Sect. 9, p. 384, *supra*.—As applied to Pyrotechny, see Div. VII. Chap. I. Sect. 7. p. 387, *infra*.

SECTION 6. Alchymy.

§ 1. History of Alchymy, and Collections of Alchemical Works.—2. Works of Antient and Modern Alchymists comprising Treatises on the Philosopher's Stone, Panaceas, Universal Elixirs, &c. &c.

#### CHAPTER V. MATHEMATICS,

And the Sciences which depend on them.

SECTION 1. History of the Mathematics.

SECTION 2. Antient Mathematicians, Greek and Latin.

SECTION 3. Dictionaries and Elementary Treatises on Mathematics.

SECTION 4. Works of Modern Mathematicians, who treat of several Branches of that Science.

SECTION 5. Pure Mathematics.

§ 1. Courses of pure Mathematics.—2. Arithmetic.—3. Algebra, both elementary and infinitesimal.—4. Geometry, elementary and



transcendental.—5. Practical Geometry : Land Surveying.—6. Logarithms and Mathematical Tables.—7. Treatises on Mathematical Instruments.—8. Mathematics applied to Calculations of Probabilities, Life Annuities, &c.

## SECTION 6. Mechanical Philosophy, or Mixed Mathematics.

### § 1. Mechanics.

i. General Treatises.—ii. Dynamics.—iii. Hydrodynamics, including Hydraulics, Hydrostatics and Pneumatics.

### § 2. Collections of Machines.—3. Astronomy.

i. History of Astronomy.—ii. Antient Astronomers.—iii. Modern Astronomers, Elementary and General Treatises.—iv. System of the World, Celestial and Physical Mechanics.—v. Treatises on Planets, and their Satellites, on Stars and Comets.—vi. Astronomical Observations.—vii. Astronomical Tables.—viii. Treatises on Astronomical Instruments.—ix. Celestial Atlases.—x. Astrology, and Astrological Predictions.—xi. Treatises on the Calendar, and see also Chronology, *infra*, p. 389.—xii. Dialling, and the Measuring of Time by Clocks and Watches.

### § 4. Optics, Catoptrics, and Dioptrics.—5. Perspective.—6. Acoustics.

### § 7. Music.

Music is usually classed among the Liberal Arts ; but as its Theory is founded on Mathematical Principles, it certainly ought to be placed among the Sciences that depend on Mathematics.

i. History of Music.—ii. Antient Writers on Music.—iii. Modern Writers on Music, Dictionaries and Elementary Treatises on the Theory of Music.—iv. Treatises on Instrumental and Vocal Music.

### § 8. Navigation.

i. History of Navigation, General and Elementary Treatises thereon.—ii. Naval Architecture and the Working of Ships.—iii. Practical Navigation.

## DIVISION VII. ARTS.

### CHAPTER I. ARTS OF PEACE.

SECTION 1. Dictionaries and General Treatises on Arts, Trades, and Manufactures.

SECTION 2. Art of Memory, natural and artificial.

**SECTION 3. Art of Writing and Printing.**

Elementary Treatises on these Arts : the History of them properly belongs to Bibliography.

**SECTION 4. The Fine Arts.**

**§ 1. General Treatises and Dictionaries of the Fine Arts.—2. Art of Design.—3. Painting.**

History of the Art; General Treatises on it; Collections of Engravings of eminent Painters, classed according to their different Schools.

**§ 4. Engraving.**

History of the Art; Treatises on it; Catalogues of Engravers and their Works; Collections of Engravings, arranged according to the different Schools; Collections of Costumes.

**§ 5. Sculpture.**

**§ 6. Civil Architecture.**

i. History, Dictionaries, and Elementary Treatises.—ii. General Treatises, Antient and Modern.—iii. Treatises on particular Branches of Civil Architecture.—iv. Collections of Descriptions of Antient and Modern Edifices.—v. Arts of Carpentry, Joining, and Manufacture of Locks.

**SECTION 5. Rural and Domestic Economy.**

**§ 1. Antient Writers.—2. Modern Writers.**

i. Dictionaries and Elementary Treatises.—ii. Systems of Agriculture and General Treatises.—iii. Essays and Treatises on the Cultivation of particular Crops, Management of Forests, &c.—iv. Grazing, and the Management of Cattle.—v. Horticulture. Dictionaries and Practical Treatises on Gardening, and the Culture of particular Fruits, &c.

**SECTION 6. Manufactures.**

Treatises on particular Manufactures.

**SECTION 7. Gymnastic and other Mechanical Arts.**

**§ 1. Pyrotechny—Art of making Fire-Works.—2. Gymnastic Exercises—Wrestling, Riding, Swimming, Dancing, Hunting, Fishing.—3. Games of Chance and Amusement.**

**CHAPTER II. ARTS OF WAR.**

**SECTION 1. Art of making Arms.**

**SECTION 2. Military Tactics.**

**§ 1. Antient Authors.—2. Modern Authors.**

i. History and Treatises on the Modern Art of War.—ii. Fortification,

Attack and Defence of Places.—iii. Artillery.—iv. Military Tactics.—  
v. Narratives of Military Operations.

§ 3. Naval Tactics.

---

### III.

## HISTORY.

### DIVISION I. INTRODUCTION TO THE STUDY AND USE OF HISTORY.

#### CHAPTER I. TREATISES ON THE MANNER OF WRITING AND STUDYING HISTORY: HISTORICAL ATLASES.

#### CHAPTER II. GEOGRAPHY.

##### SECTION 1. Geographical Dictionaries, and Treatises on the Study of Geography.

##### SECTION 2. Antient Geography.

##### SECTION 3. Modern Geography.

##### SECTION 4. Atlases and Maps.

##### SECTION 5. Maritime Geography.

#### CHAPTER III. VOYAGES.

Introduction—Treatises on the Utility of Voyages, and in  
what Manner they may be conducted to the best Advan-  
tage.

##### SECTION 1. General History of Voyages and Travels.

##### SECTION 2. Collections of Voyages.

##### SECTION 3. Voyages round the World.

##### SECTION 4. Voyages in Europe, Asia and Africa.

##### SECTION 5. Voyages in Europe, Africa and America.

##### SECTION 6. Voyages in Europe and Asia.

##### SECTION 7. Voyages in Europe and Africa.

##### SECTION 8. Voyages in Asia, Africa and America.

##### SECTION 9. Voyages in Asia and America.

SECTION 10. Voyages in Africa and America.

SECTION 11. Travels in Europe.

§ 1. Travels in several Parts of Europe.

[Travels and Tours in England will be found *infra*.]

i. Russia in Europe, Sweden, Denmark and Norway.—ii. The Netherlands, Germany, Hungary and Poland.—iii. France and Switzerland.—iv. Italy.—v. Spain and Portugal.—vi. Turkey in Europe.

SECTION 12. Travels in Asia.

§ 1. Travels in different Parts of Asia.—2. In Asiatic Greece, Syria and Palestine.—3. In Arabia.—4. Persia and the East Indies.—5. China and Tartary.—6. Siberia and Kamtschatka.—7. Voyages to the South Sea and South Pole.—8. Asiatic Islands—Austral Asia—Polynesia.

SECTION 13. Travels in Africa.

§ 1. Travels in different Parts of Africa.—2. Egypt, Nubia, Abyssinia.—3. Mohammedan States in the North of Africa.—4. The Western Coast and Interior.—5. The Cape of Good Hope and Caffraria.—6. African Islands.

SECTION 14. Travels in America.

§ 1. Different Parts of America.—2. North America.—3. South America.—4. American Islands.—5. Travels in quest of a North-West Passage.

#### CHAPTER IV. CHRONOLOGY.

SECTION 1. Systems and Treatises on Chronology in general.

SECTION 2. Systems and Treatises on the Chronology of particular Nations and Periods.

SECTION 3. Chronological Tables.

#### DIVISION II. UNIVERSAL HISTORY.

CHAPTER I. CIVIL HISTORY, ANTIENT AND MODERN.

CHAPTER II. ECCLESIASTICAL HISTORY.

SECTION 1. General History of Religions.

SECTION 2. General History of the Christian Church.

SECTION 3. Ecclesiastical History of different Countries.

[For the Ecclesiastical History of England and Scotland, see Div. III. Ch. II. Sect. 2. § 4. and Sect. 3. § 4. *infra*.]

**SECTION 4. History of Popes, Cardinals and Conclaves.**

**SECTION 5. History of the Inquisition.**

**SECTION 6. History of Religious Orders.**

**SECTION 7. History of Orders of Knighthood, instituted for the Defence of the Church.**

[For the History of Councils, see Class I. Div. II. Chap. III. Sect. 2, *supra*. Lives of Saints, Martyrs, &c. see Div. IV. Ch. II. *infra*.]

**SECTION 8. History and singular Practices of some Societies, known under the Names of Brethren of the Rosy Cross, Freemasons, &c.**

### **DIVISION III. PARTICULAR HISTORY.**

#### **CHAPTER I. ANTIENT HISTORY.**

**SECTION 1. History of the Origin of Nations.**

**SECTION 2. General and particular History of several Antient Nations.**

**SECTION 3. History of the Jews.**

**SECTION 4. Particular History of the Phenicians, Babylonians, Egyptians, Persians, &c.**

**SECTION 5. General and particular History of Greece.**

**§ 1. Antient Authors.—2. Modern Authors.**

**SECTION 6. General and particular History of the Roman Republic and Empire.**

**§ 1. Antient Authors.—2. Modern Authors.**

**SECTION 7. Byzantine History.**

#### **CHAPTER II. MODERN HISTORY.**

**SECTION 1. General History of Modern Europe.**

**SECTION 2. England.**

**§ 1. Topography of England.**

i. Topography and Antiquities of England, in general; comprising Statistical and Political Surveys, Travels and Tours, Manners and Customs.—ii. Topography and Antiquities of the several Counties, and of the several Places comprised in them; including Accounts of Mineral Waters, Ruins, Monasteries, &c. &c. &c.

§ 2. *Civil History of England—Narrative.*

- i. Collections, illustrative of the General History and Antiquities of England, Ceremonial of Coronations, &c.
- ii. Chronicles and Antient Histories of England.
  - (A) Before the Conquest.
    - (a) During the Time of the Antient Britons and Romans.
    - (b) During the Time of the Saxons.
    - (c) During the Time of the Danes.
    - (d) During the Time, both of the Saxons, and of the Danes.
  - (B) Annals, Chronicles, Histories, since the Conquest, and Memoirs of particular Reigns.
- iii. History of England, during particular Reigns, and Memoirs relative thereto.—iv. Accounts of Military and Naval Expeditions, undertaken by British Forces.—v. Parliamentary History of England, including the History, Debates, and other Proceedings of Parliament.

§ 3. *Civil History of England.—Documentary.*

- i. Royal Charters connected with British History.—ii. Diplomatic Instruments, viz. Treaties, Instructions to Ambassadors, Correspondence, &c. chronologically arranged.—iii. Proclamations, Journals, and Books of the Privy Council.—iv. Parliamentary, viz. Rolls and Journals of Parliament.—v. Mint—Public Revenue—and Royal Expenditure.
  - 1. Coin and Money of England.
  - 2. Mint.
  - 3. Public Revenue, Aids, Taxes, Subsidies, &c.
  - 4. Royal Expenditure and Estates.
- vi. Ordnance and Military Documents.—vii. Admiralty and Navy; Victualling and Manning thereof.—viii. Trade.—ix. Customs, Excise.

§ 4. *Ecclesiastical History of England.*

SECTION 3. History of Scotland.

§ 1. *Topography of Scotland*, comprising County Histories, Surveys, Cartularies, and Registers of Religious Houses, &c.

§ 2. *Civil History of Scotland.*

- i. Collections, illustrative of the General History, &c. of Scotland.—
- ii. Chronicles and Antient History,—Memoirs of particular Reigns.—
- iii. History of Scotland, during particular Periods.

3. *Documentary.*

- i. Royal Charters, and other Records.—ii. Diplomatic Instruments, viz. Instructions to Ambassadors, and other State Papers.

§ 4. *Ecclesiastical History of Scotland.*

## SECTION 4. History of Wales.

§ 1. *Topography of Wales*, (comprising County Histories, Surveys of particular Places, Grants, Cartularies, and Registers of Religious Houses, &c. &c.)—2. Civil History of Wales.

## SECTION 5. History of Ireland.

§ 1. *Topography of Ireland*.—2. *Civil History of Ireland*.

i. Narrative.—ii. Documentary, (comprising Official Lists &c. relative to the Settlement and Government of Ireland, Proceedings in the Irish Parliament before the Union, &c.)

## SECTION 6. Islands forming Part of Great Britain.

The Norman, Western and other Isles.

## SECTION 7. History of European States (geographically disposed from the North to the South of Europe.)

§ 1. General History of the Northern nations.—2. Denmark and Norway, (including Greenland.)—3. Sweden, (including Lapland.)—4. Russia.—5. Poland.—6. Germany.

i. General History of the Germanic Empire, and Emperors.—ii. History of the House of Austria, (including that of Hungary.)—iii. Prussia.—iv. Antient Circles of Germany, now forming the Confederation of the Rhine.—v. The Hanse Towns and other German States.

§ 7. The United Provinces and the Netherlands.

i. The United Provinces.—ii. The Netherlands.

§ 8. France.

i. Topographical and Statistical Accounts of France, Antient and Modern.—ii. History of the Celts.—iii. Antiquities of France—Ceremonial of crowning the Sovereigns.

iv. *Civil History—Narrative*, (comprising General History, and Collections relative thereto, Chronicles, Memoirs of particular Reigns, arranged under the different Races, to the Revolution, and thence to the present Time.)

v. *Civil History—Documentary*, (comprising Treaties, Memorials, and other Diplomatic Papers.)—vi. Government of France, Mint, &c.

§ 9. Switzerland and Geneva.

i. Switzerland. —ii. Geneva.

## 1. Spain.

Topographical Descriptions of Spain and its different Provinces.—  
General History of Spain.—iii. History of Spain under particular  
signs.—iv. Miscellanies relative to the History of Spain.

## . Portugal.—12. Italy.

Collections relative to Italian History in general.—ii. Collections rela-  
e to the History of Modern Rome and the Papal See.—iii. History  
other Italian States.—iv. History of the Italian Islands.

## 1. The Ottoman Empire.

## DIVISION 8. History of Asiatic Countries.

Geography and History of the different Nations of Asia.—2.  
History of the Arabs and Saracens—3. History of Persia—4. His-  
tory of the different Countries of India—5. History of China, the  
Mongols, &c.—6. Miscellaneous Collections relative to Asiatic  
History.

## DIVISION 9. History of Africa.

. General History—2. History of Egypt—3. History of the  
Barbary States, Ethiopia, and other parts of Africa—4. History  
of the African Islands.

## DIVISION 10. History of America.

. General History—2. History of Peru, Chili, Paraguay, Brazil  
and Cayenne — 3. History of Mexico, California, Florida, and  
Louisiana—4. History of the American or West Indian Islands.

## DIVISION IV. BIOGRAPHICAL HISTORY.

General Dictionaries of Biography, Antient and Modern.

## CHAPTER I. CIVIL BIOGRAPHY.

## DIVISION I. Antient Biography,

containing Lives, Portraits, &c. of Eminent Men among the Antients.

## DIVISION II. Modern Biography.

. British (including Lives, Portraits, Trials, Speeches, Funeral  
Discourses in Honour of Eminent Men, &c.)—2. Foreign Biogra-  
phy—3. Lives and Eulogies of Eminent Artists.

## CHAPTER II. ECCLESIASTICAL BIOGRAPHY,

comprising Martyrologies, the Lives, Acts, Miracles, Passions,



&c. of Saints, Fathers, Confessors, &c. of the Greek and Latin Churches.

## DIVISION V. MONUMENTAL HISTORY.

### CHAPTER I. GENEALOGICAL HISTORY.

SECTION 1. British.

SECTION 2. Foreign.

### CHAPTER II. HERALDRY.

SECTION 1. History and Regulations of Heraldry.

SECTION 2. History of Chivalry and Nobility.

§ 1. History of Knights and Knighthood, in general—2. History of British Orders of Knighthood—3. History of Foreign Orders of Knighthood, &c.

[For Orders of Knighthood instituted for the Defence of the Church, see Div. II. ch. II. sect. 7, p. 390, *supra*.]

§ 4. Heraldic Miscellanies,

Comprising Miscellaneous Heraldic Treatises and Collections, Claims of Dignities and Titles of Honour, Precedency of Nobility and Gentry, Grants and Displays of Arms, the Practice of Military Courts of Honour, Justs, Tournaments, and Single Combats, &c. °

i. British—ii. Foreign.

## DIVISION VI. ANTIQUITIES—NUMISMATICS.

Dictionaries, General Treatises, &c. on Antiquities.

### CHAPTER I. MANNERS AND CUSTOMS OF THE ANTIENTS.

SECTION 1. Religious Customs of the Antients, in general.

SECTION 2. Civil and Military Customs.

SECTION 3. Money, Weights, and Measures.

SECTION 4. Religious, Civil, and Military Customs of Antient Oriental Nations.

SECTION 5. Manners and Customs of the Greeks, Civil, Religious and Military.

SECTION 6. Manners and Customs of the Romans, Civil, Religious, and Military.

SECTION 7. Manners and Customs, Civil, Religious and Military of the Gauls, and other Antient Nations.

**CHAPTER II. ANTIQUE MONUMENTS.**

- SECTION 1.** Collections of Antique Monuments, in general.
- SECTION 2.** Descriptions of Cabinets of Antique Monuments.
- SECTION 3.** Antique Monuments found at Herculaneum.
- SECTION 4.** Architectural Monuments of the Antients, found in different countries.
- SECTION 5.** Obelisks, Pyramids, Pillars, Triumphal Arches.
- SECTION 6.** Mosaic Pavements.
- SECTION 7.** Antique Statues and other Sculptures.
- SECTION 8.** Gems and Engraved Stones.
- SECTION 9.** Vases, Lamps, Seals, &c.

**CHAPTER III. NUMISMATICS.**

- SECTION 1.** Introductions to, and General Treatises on, Numismatics.
- SECTION 2.** Collections and Cabinets of Medals.
- SECTION 3.** Medals of Antient People, Towns, and Kings.
- SECTION 4.** Dissertations on some Particular Medals.

**CHAPTER IV. INSCRIPTIONS AND MARBLES.**

- SECTION 1.** Introduction to the Study of Antique Inscriptions and Marbles.
- SECTION 2.** Collections of Inscriptions and Marbles, Greek and Roman.
- SECTION 3.** Phenician, Chinese, and other Inscriptions.

**\* \* \*** In most Bibliographical Systems, Literary History forms the concluding division of the faculty of History: for reasons already assigned, p. 361—365, *supra*, we have placed it at the head of Bibliography, to which it more properly belongs. The History of the different branches of Sciences and the Arts is placed at the head of the class or division in the present System to which it belongs.

## IV.

## LITERATURE.

*Courses of Study, and Introductions to the Study of Literature.*

## DIVISION I. GRAMMAR.

## CHAPTER I. TREATISES ON THE THEORY AND FORMATION OF LANGUAGES.

## CHAPTER II. ALPHABETS, AND POLYGLOT DICTIONARIES OF LANGUAGES.

## CHAPTER III. TREATISES AND ESSAYS ON GRAMMAR IN GENERAL.

## SECTION 1. Antient Grammarians.

## SECTION 2. Modern Grammarians.

## CHAPTER IV. GRAMMARS AND DICTIONARIES OF VARIOUS LANGUAGES.

## SECTION 1. Antient Oriental Languages, Hebrew, Arabic, Samaritan, Chaldee, &amp;c.

## SECTION 2. Modern Oriental Languages.

## SECTION 3. Greek.

## § 1. General Treatises on Greek Grammar—2. Dictionaries and Lexicons of the Greek Language—3. Grammars and Dictionaries of the Modern Greek Language.

## SECTION 4. Latin.

## § 1. General Treatises on Latin Grammar—2. Dictionaries of the Latin Language.

## SECTION 5. English.

## § 1. Treatises on English Grammar—2. Dictionaries of the English Language.

## SECTION 6. Welsh, Scotch and Irish.

## SECTION 7. French.

## § 1. Treatises on the Origin and Etymology of the French Lan-

guage—2. Treatises on French Grammar—3. Dictionaries of the French Language—4. Grammars and Dictionaries of the Dialects of different Parts of France.

SECTION 8. Italian.

SECTION 9. Spanish and Portuguese.

SECTION 10. Flemish and Dutch.

SECTION 11. German and Swiss.

SECTION 12. Hungarian, Illyrian, and other Languages.

SECTION 13. Antient Northern Languages.

SECTION 14. Modern Northern Languages, Russian, Danish, Swedish, &c.

SECTION 15. American Languages.

#### CHAPTER V. PHILOLOGY AND CRITICISM.

SECTION 1. General Treatises on Philology, Dictionaries for understanding Antient Authors, Dictionaries of Literature.

SECTION 2. Antient Critics, Greek and Latin.

SECTION 3. Modern Critics, Latin, English, French, Spanish, &c.

#### DIVISION II. RHETORIC.

##### CHAPTER I. TREATISES ON THE THEORY OF RHETORIC.

SECTION 1. Antient.

§ 1. Greek—2. Latin.

SECTION 2. Modern.

##### CHAPTER II. ORATORS.

SECTION 1. Antient.

§ 1. Greek Orators—2. Latin Orators.

SECTION 2. Modern Orators.

Sermons are by some placed in this class; but they more properly are referred to that of Theology.

SECTION 3. Oriental Orators.

## DIVISION III. POETRY.

*General Treatises on Poetry.*

## CHAPTER I. METRICAL.

## SECTION 1. Greek Poets.

§ 1. Treatises on Greek Poetry, Antient and Modern—2. Collections and Extracts of Greek Poets—3. Greek Poets, Epic, Lyric, &c.—4. Greek Dramatic Poets.

## SECTION 2. Roman Poets.

§ 1. Treatises on Latin Poetry—2. Collections and Extracts of Latin Poets—3. Latin Poets, Epic, Lyric, &c.—4. Latin Dramatic Poets.

## SECTION 3. Modern Latin Poets.

§ 1. History, Collections and Extracts of Modern Latin Poets.—2. Works of Modern Latin Poets.

[These may be arranged by Nations.]

## SECTION 4. Macaronic Poets, in various Languages.

## SECTION 5. English Poets.

§ 1. History and Treatises on English Poetry—2. Collections and Extracts of English Poets—3. Works of English Poets.

## SECTION 6. Scottish, Welsh, and Irish Poets.

§ 1. Treatises and Histories of Scottish, Welsh, and Irish Poetry—2. Collections and Extracts of these Poets—3. Detached Works of Scottish, Welsh, and Irish Poets.

## SECTION 7. French Poets.

§ 1. History of, and Introduction to French Poetry—2. Collections and Extracts of French Poets—3. Works of the French Poets—4. Poems in the Patois Dialect.

## SECTION 8. Italian Poets.

§ 1. Introduction to Italian Poetry—2. Collections of Poets—3. Works of various Poets—4. Burlesque Italian Poets.

## SECTION 9. Spanish and Portuguese Poets.

## SECTION 10. German, Dutch, and Flemish Poets.

**SECTION 11. Poets of the Northern Nations of Europe.**

**SECTION 12. Oriental Poets.**

**CHAPTER II. MODERN DRAMATIC POETS.**

**SECTION 1. General Introductions to Dramatic Poetry.**

**SECTION 2. Modern Latin Dramatic Poets.**

**SECTION 3. English Dramatic Poets.**

§ 1. History of the English Stage ; Treatises on the Dramatic Art—  
2. Collections of the Works of English Dramatic Poets—3. English Tragic Poets—4. English Comic Poets—5. English Operas and Farces.

**SECTION 4. French Dramatic Poets.**

§ 1. History of the French Stage ; Treatises on the Dramatic Art—  
2. Collections of French Dramatic Poets—3. Works of French Dramatic Poets—4. Academy of Music, French Operas, Farces, &c.

**SECTION 5. Italian Dramatic Poets.**

§ 1. History and Treatises on the Italian Theatre—2. Works of Italian Dramatic Poets.

**SECTION 6. Spanish and Portuguese Dramatic Poets.**

**SECTION 7. German, Danish, and Russian Dramatic Authors.**

**CHAPTER III. WORKS OF IMAGINATION NOT IN METRE.**

(Romances, Novels, Adventures, Fictitious Voyages, &c.)

**SECTION 1. Greek Romances.**

**SECTION 2. Latin Romances.**

**SECTION 3. English.**

**SECTION 4. French.**

**SECTION 5. Italian.**

**SECTION 6. Spanish.**

**SECTION 7. German, &c.**

**DIVISION IV. LITERARY MISCELLANIES.**

**CHAPTER I. POLYGRAPHIC AUTHORS,**

(Or those who have written in a Variety of Styles.)

**SECTION 1. Antient (Greek and Latin).**

SECTION 2. Modern, in English, Latin, French, and other Languages.

CHAPTER II. DIALOGUES AND CONVERSATIONS ON DIFFERENT SUBJECTS.

CHAPTER III. FABLES, TALES, AND APOLOGUES.

SECTION 1. Antient (Greek and Latin).

SECTION 2. Modern.

§ 1. Oriental—2. European, in Various Languages.

CHAPTER IV. SATIRES AND INVECTIVES, DEFENCES AND APOLOGIES.

CHAPTER V. PROVERBS, ADAGES, APOPHTHEGMS, MORAL SENTENCES.

SECTION 1. Greek and Latin.

SECTION 2. Modern, in Various Languages.

CHAPTER VI. FACETIÆ, BON MOTS, AND WORKS IN ANA.

CHAPTER VII. HIEROGLYPHICS, SYMBOLS, EMBLEMS, AND DEVICES.

CHAPTER VIII. EPISTOLARY WRITERS.

[For the Epistles of the Greek and Latin Philosophers, vide *supra*, Class ii. Div. i. page 377.]

SECTION 1. Treatises on Epistolary Writing.

SECTION 2. Collections of Modern Letters written in Various Languages.

CHAPTER IX. LITERARY AND MISCELLANEOUS TRACTS.

Collections of Tracts on Various Subjects, Extracts from Various Authors, Common-place Books, &c.

---

IN the preceding pages it has been attempted to exhibit a system of Bibliography, adapted to the classification of a large library: the following compendium of it (formed on the principles

already detailed ' ) is offered, for the arrangement of a smaller collection of books.

## BIBLIOGRAPHY.

**WORKS** treating on Literary History—the History of Languages and Letters—on the Knowledge and Rarity of Books—Catalogues of Libraries, Reviews, and Literary Journals.

### I. THEOLOGY.

**WORKS** treating on Natural and Revealed Religion, and Introductory to the Study of the Scriptures—Editions of the Holy Scriptures (Texts and Versions).

Harmonies—Commentators—and Critics.

Sermons and other Works of Divines, Polemical and Practical.

Mohammedan and Pagan Theology.

### II. PHILOSOPHY.

**HISTORY** of Philosophy—Works of Antient and Modern Philosophers.

**LOGIC**—Ethics—Metaphysics.

**POLITICAL** Economy—Jurisprudence, including Civil and Ecclesiastical, British and Foreign Law.

**SCIENCES**—Physics, or Natural and Experimental Philosophy—Natural History—Botany, Geology, and Mineralogy—Anatomy and Surgery—Medicine—Chemistry—Meteorology—Electricity—Magnetism—Galvanism—Mechanics—Optics—Astronomy—Mathematics—and Geometry.

**ARTS** of Peace—Architecture—Painting—Sculpture—

<sup>2</sup> See pp. 362—372, *supra*.



Writing—Engraving—Music.

Art of War—Works on Naval and Military Tactics.

### III. HISTORY.

Geography—Voyages and Travels—Chronology.

History (Antient and Modern—British and Foreign—  
Civil and Ecclesiastical)—Biography.

Heraldry—Antiquities—and Numismatics.

### IV. LITERATURE.

Treatises on Language—Grammars—and Dictionaries.

Philology and Criticism—Rhetoric.

Poetry and the Drama.

Works of Imagination not in Metre—Romances, Ad-  
ventures and Fictitious Voyages.

Polygraphy (Works of Authors who have written on  
Various Subjects)—Literary Miscellanies.



**AN**  
**INTRODUCTION**  
**TO THE**  
**Study of Bibliography.**

**G. WOODFALL, PRINTER,  
ANGEL COURT, SKINNER STREET, LONDON.**

AN  
INTRODUCTION  
TO THE  
**Study of Bibliography.**

TO WHICH IS PREFIXED  
A  
MEMOIR  
ON THE  
PUBLIC LIBRARIES OF THE ANTIENTS.

---

BY THOMAS HARTWELL HORNE.

---

ILLUSTRATED WITH ENGRAVINGS.

---

VOL. II.

---

LONDON:

PRINTED BY G. WOODFALL,  
FOR T. CADELL AND W. DAVIES, STRAND.

---

1814.

SECTION 2. Modern, in English, Latin, French, and other Languages.

CHAPTER II. DIALOGUES AND CONVERSATIONS ON DIFFERENT SUBJECTS.

CHAPTER III. FABLES, TALES, AND APOLOGUES.

SECTION 1. Antient (Greek and Latin).

SECTION 2. Modern.

§ 1. Oriental—2. European, in Various Languages.

CHAPTER IV. SATIRES AND INVECTIVES, DEFENCES AND APOLOGIES.

CHAPTER V. PROVERBS, ADAGES, APOPHTHEGMS, MORAL SENTENCES.

SECTION 1. Greek and Latin.

SECTION 2. Modern, in Various Languages.

CHAPTER VI. FACETIÆ, BON MOTS, AND WORKS IN ANA.

CHAPTER VII. HIEROGLYPHICS, SYMBOLS, EMBLEMS, AND DEVICES.

CHAPTER VIII. EPISTOLARY WRITERS.

[For the Epistles of the Greek and Latin Philosophers, vide *supra*, Class ii. Div. i. page 377.]

SECTION 1. Treatises on Epistolary Writing.

SECTION 2. Collections of Modern Letters written in Various Languages.

CHAPTER IX. LITERARY AND MISCELLANEOUS TRACTS.

Collections of Tracts on Various Subjects, Extracts from Various Authors, Common-place Books, &c.

---

IN the preceding pages it has been attempted to exhibit a system of Bibliography, adapted to the classification of a large library: the following compendium of it (formed on the principles

AN  
INTRODUCTION  
TO THE  
Study of Bibliography.

TO WHICH IS PREFIXED  
A  
MEMOIR  
ON THE  
PUBLIC LIBRARIES OF THE ANTIENTS.

---

THOMAS HARTWELL HORNE.

---

ILLUSTRATED WITH ENGRAVINGS.

---

VOL. II.

---

LONDON:

PRINTED BY G. WOODFALL,

T. CADELL AND W. DAVIES, STRAND.

---

1814.

---

**Non docendi magis quam admonendi gratia scripta.**

**AUL. GELL. *Prof. in Nat. Att.***

---

# PART III.

## A NOTICE OF THE PRINCIPAL WORKS, EXTANT ON LITERARY HISTORY IN GENERAL, AND ON BIBLIOGRAPHY IN PARTICULAR.

---

### CHAPTER I.—LITERARY HISTORY.

#### SECTION I. LITERARY HISTORY, IN GENERAL.

##### § 1. *Dictionaries of Literary History.*

**HOFFMANN.**—*Joannis Jacobi Hoffmanni Lexicon Universale Historicum.* Lug. Bat. 1698, 4 vols. fol.

Hoffmann was one of the most laborious compilers of the 17th century: notwithstanding his *Lexicon* is, in a great degree, superseded by more recent publications, it is not unworthy of a place in a large library. Morhof says of Hoffman, that he absorbed every thing like a whirlpool. *Polyhist.* tom. iii. l. 4. § 2.

**MORERI.**—*Le grand Dictionnaire historique, ou Mélanges curieuses de l'Histoire sacrée et profane, par Louis Moreri.* Nouvelle édition dans laquelle on a refondu les suppléments de l'abbé Gouget; revue et augmentée par Drouet. Paris, 1759, 10 vols. fol.

The best edition (the 20th) of a very useful work, which originally appeared at Lyons in 1674, in *one* volume folio.

**BAYLE.**—*Dictionnaire Historique et Critique* par Pierre Bayle. Rotterdam, 1720, 4 vols. folio.

This is the best edition of Bayle's great work: it was revised, corrected, and enlarged by Prosper Marchand, and is in



much request. The purchaser of this edition should attend to the following distinctive marks. The first volume ought to have a dedication to the Duke of Orleans, (Regent of France) under whose auspices the edition was published, and from which circumstance it is sometimes called the *Regent's edition*. The title of this dedication is printed in red and black. The second volume ought to contain two articles, on David, King of the Jews: the first of these occupies pp. 963—965; the second, which comprises much additional matter and is the most important, is printed on three separate leaves numbered 963\*—968\*. If either of these be wanting, the book is imperfect, and its value materially diminished. There are a few copies on large paper.

The first edition of Bayle's Dictionary appeared at Rotterdam, in 1697, in 4 vols. folio: it is held in some estimation, as being published under the author's own inspection. The editions of Amsterdam, 1730, in 4 vols. fol. and of Paris (under the title of Amsterdam) in 1734, in 5 vols. folio, are not much esteemed; they are greatly inferior to that of 1740, edited by M. Des Maizeaux, who prefixed a life of Bayle to the first volume. An octavo edition was commenced some time since, at Leipsic, to be completed in eight vols. forming 16 parts, and on three different papers, common, fine, and small folio. (De Bure Bibl. Instr. (*Histoire*, No. 4376.) Brunet, Manuel, tom. i. p. 101.)

There are two English translations of this work, one in five vols. folio. London, 1734. (2d edit.) and another intituled "A General Dictionary, Historical and Critical; (including a translation of the whole of Bayle's Dictionary,) containing the history of the most illustrious persons of all ages and nations," (by J. P. Bernard, T. Birch, J. Lockman, and G. Sale) London, 1734—41. 10 vols. folio. Of a work so well known as Bayle's "*Dictionnaire Historique et Critique*," it is not here necessary to say much: it is a performance of a singular kind, and resembling no other of a similar title. "The articles chosen are in some measure supplementary to

those of Moreri's Dictionary, the numerous errors and defects of which Bayle undertakes to correct; but his real purpose seems to have been, to make his dictionary a kind of common place for all the critical and philological knowledge, all the curious information as to fact, and all the subtlety of argumentation, he had spent his life in acquiring. To a slender thread of historical text belonging to each article, he therefore added a vast body of notes, containing discursive matter of every kind, often solid, learned and ingenious, not seldom running out into uninteresting *minutiæ*, and gossiping narrative. It has afforded (continues Dr. Aikin) a bad model for imitation to inferior writers; who, in copying this manner, have frequently thrown into the notes, what ought to have been incorporated into the text, or have made them a vehicle for rambling digressions and frivolous matter, unenlivened by any portion of the acuteness and vivacity of Bayle." (Aikin's Gen. Biog. vol. i. p. 60.) The editors of the "Nouveau Dictionnaire Historique" severely observe, that Bayle would have reduced his original 4 volumes into one, if he had not consulted his bookseller's interest rather than that of posterity.

CHAUFÉPIÉ'.—Nouveau Dictionnaire Historique et Critique, pour servir de supplément au Dictionnaire de Bayle, par Jaques-Georges de Chauffepié, Amsterdam, 1750, 4 vols. folio.

Chauffepié has made very liberal use of the English translation of Bayle last mentioned, which contains many important additions to the latter.—To these two works should be added, the *Examen du Pyrrhonisme ancien et moderne* by I. P. de Crousaz, La Haye, 1733, fol. and the *Remarques critiques sur le Dictionnaire de Bayle*, by Joly. Dijon, 1748, 2 tomes in one vol. folio. Both these works are less esteemed than Chauffepié's supplement, to which they are greatly inferior.

LADVOCAT.—Dictionnaire Historique et Bibliographique Portatif par l'abbé Ladvocat. Paris, 1777, 3 vols. 8vo

This is the best edition, corrected and enlarged, by C. G. Leclerc, a bookseller; who in 1789 published a supplement to Ladvocat's Dictionary, at Paris, in three vols. 8vo.—The first edition of this useful work appeared at Paris in 1752, 2 vols. 8vo. An English translation was published at Cambridge, in 4 vols. 8vo. in 1792, and a second edition in 1799.

**CHAUDON and DELANDINE.**—*Dictionnaire Universel, Historique, Critique et Bibliographique, ou Histoire abrégée et impartiale des Hommes de toutes les Nations qui se sont rendus célèbres, illustres ou fameux par des Vertus, des Talens, des grandes Actions, des Opinions singulières, des Inventions, des Découvertes, des Monumens, ou par des Erreurs, des Crimes, des Forfaits, etc., depuis la plus haute Antiquité jusqu'à nos jours; avec les Dieux et les Héros de toutes les Mythologies; enrichie des Notes et Additions des Abbés Brotier et Mercier de Saint-Léger, etc. etc.; d'après la huitième édition publiée par MM. Chaudon et Delandine; neuvième édition, revue, corrigée et augmentée de 16,000 Articles environ, par une Société de Savans François et Etrangers; suivie de Tables Chronologiques, pour réduire en Corps d'Histoire les Articles répandus dans ce Dictionnaire, ornée de 1,200 Portraits en Médallions, 8vo. Paris, 1810. 18 large volumes 8vo.*

The eighth edition of this most useful work appeared in 1804, in 13 vols. 8vo. Caen, and Lyon. The last volume is wholly occupied with chronological tables of the principal historical events noticed in the body of the work. The first edition appeared in 1765, in 4 vols. 8vo.; the second in 1769, in 4 vols. 8vo.; subsequent editions were progressively enlarged.

**CHALMERS.**—*The General Biographical Dictionary, containing an historical and critical account of the lives*

and writings of the most eminent persons in every nation ; particularly the British and Irish from the earliest accounts to the present time. A new edition revised and enlarged by Alexander Chalmers, Esq. 8vo. London, 1812-13. vols. i. to xv.

The first edition of this useful work appeared in 1763, in 11 vols. 8vo.; the second, in 1785, in 12 vols. 8vo. with the addition of 600 articles : a new edition was published in 1798, in 15 octavo volumes, with still greater augmentations ; and in that above noticed Mr. Chalmers has added to the obligations already conferred by him on the cause of literature, by the numerous corrections and additions now made : the titles of authors' works are here given more accurately, and references are introduced to the authorities for each life. Fifteen volumes have appeared ; the remaining volumes will be published, one every two months, until completed. The work will be comprised in about 30 volumes.

**AIKIN, &c.**—General Biography ; or Lives, Critical and Historical of the most eminent persons of all ages, countries, conditions, and professions, arranged according to alphabetical order. By John Aikin, M. D. and others. 4to. London, vols. i. to ix. 1799—1814.

The first volume of this ably written work appeared in 1799, from the pens of Dr. Aikin and the late Rev. Dr. Enfield ; whose place, in executing the subsequent volumes, has been supplied by Mr. Nicholson, the Rev. — Morgan, Mr. W. Johnston, and others. Each article is very properly terminated by references to the authorities, from which the information was obtained, and with the initial letter of the compiler's name.

**WATKINS.**—The Universal, Biographical, and Historical Dictionary ; being a faithful account of the lives, actions, and characters of the most eminent persons of

all ages and countries, with the revolutions of states, and the succession of sovereign princes, etc. By John Watkins, LL.D. 8vo. London, 1806.

By the aid of a small type and full page, a variety of interesting particulars has here been compressed into one thick 8vo volume: the first edition was partially translated into French by M. L'Ecuy.—(See the next article.)

L'ECUY.—Nouveau Dictionnaire universel, historique, biographique, bibliographique et portatif, traduit en partie de l'Anglois de J. Watkins, par J. B. L'Ecuy. 8vo. Paris, 1808. 2 tom, en un vol. 8vo.

LEMPRIERE.—Universal Biography; containing a copious account, critical and historical, of the life and character, labors and actions of eminent persons in all ages and countries, conditions and professions, arranged in alphabetical order. By J. Lempriere, D.D. 4to. London, 1808; also an abridgment of the same in 8vo.

This is the most comprehensive work of the kind, in the English language.

BIOGRAPHIE UNIVERSELLE, ancienne et moderne, ou Histoire, par ordre alphabetique, de la vie publique et privée de tous les hommes, qui se sont fait remarqué par leurs ecrits, leurs actions, leurs talens, leurs vertus, ou leurs crimes. 8vo. Paris, 1811, 1812.

This is an entirely new work, of which four thick volumes only have yet been imported. Mr. Chalmers gives it the high praise of accuracy.

§ 2. *Treatises, &c. on Literary History.*

ANDRES.—Dell' origine, progressi, e stato attuale d'ogni letteratura dall' abate Giovanni Andres. Parma, dalla stamperia reale (Bodoni,) 1782 *et seq.* 7 vols. 4to.

Another edition was published at Venice, in 1800, in 22 vo-

mes, 8vo: both of which are marked in Messrs. Dulau's catalogue at £10. 10s.

This is a classical work upon universal literature, the completion of which has fully answered the high expectations formed at the publication of the first volume. The typographical execution of the 4to edition is very beautiful:—there are some copies of it on large paper. As it is one of the most important works on literary history, hitherto published, the reader will not be displeased with the following outline of its contents, from Peignot<sup>1</sup>.—(Repertoire Bibliographique Universel, p. 318.)

The first volume exhibits the general state of literature at different periods. The author treats, first, of literature prior to that of the Greeks, of which he afterwards gives an outline, as well as of the literature of the Romans: having contrasted these two together, he passes to ecclesiastical literature, and thence to that of the Arabs. The influence of the latter is next considered, after the ages of barbarism in Europe; and the author then proceeds to discuss the inventions we owe to the Arabs, and their influence in the cultivation of literature in modern times, the state of literature until the arrival of the Greeks in Italy (about the middle of the fifteenth century,) the literature of the seventeenth, eighteenth and nineteenth centuries, and lastly, the further progress of literature. A translation of this first was published by M. Ortomboni, under the following title: *Histoire des Sciences et de la Littérature depuis les temps antérieurs à l'histoire grecque jusqu'à nos jours, par M. l'Abbé Andres, Jésuite, traduit de l'Italien avec des additions, des suppléments, et des notes*, 8vo. Paris, 1805, tom. i.—This translation has not been continued.

The second volume of M. Andres treats of the origin, progress, and present state of the Belles Lettres; whence he proceeds to poetry in general, and then discusses epic, didactic, dramatic and lyric poetry, and concludes with romances.

<sup>1</sup> Collated with a copy of the 4to edition of this valuable work, which is in the Library of the London Institution.

The subject of *Belles Lettres* is continued in the third volume; the origin, progress, and present state of eloquence is considered; next eloquence in general, the eloquence of the bar, didactic and epistolary eloquence, eloquence in the form of dialogue, eulogies, and sacred eloquence. History follows; after some preliminary observations on its origin, progress, and present state, three chapters are appropriated to geography, chronology, and antiquities. To these succeed grammar, which is discussed in a technical, exegetical, and critical point of view.

The fourth volume embraces the sciences, whose origin, progress and present state are first noticed: thence the author passes to the mathematics, including arithmetic, algebra, geometry, mechanics, hydrostatics, navigation, acoustics, optics and astronomy. Physics, or natural philosophy, in general and in particular, terminate this volume.

Chemistry is the first subject treated in the fifth volume: it is followed by botany, natural history, anatomy and medicine; and to these different branches of knowledge succeed rational and moral philosophy and jurisprudence.

The sixth volume is devoted to theology, which the author traces from its origin to the council of Nice, thence to the council of Chalcedon, and from this to the introduction of scholastic theology. The subject is pursued to the seventeenth century, and is concluded by a view of its present state.—Biblical science follows theology, and is considered under the heads of criticism, hermeneutics (or interpretation) and exegetics (or the explanation of the scriptures.)

The seventh volume is a continuation of the sixth, the paging of which is consecutive: it treats of canonical jurisprudence, which is divided into collections of the canon law and commentators thereon. This great work is terminated by a view of ecclesiastical history, in all its branches.

The details in each of the sciences just mentioned are immense: British literature would receive a very important accession, by a good translation of this most valuable work,

with such additions as time and circumstances may render necessary.—A Spanish translation of this work, by Don Carlos Andres, was published at Madrid, in 1784, in 8 vols. 4to.

**BANISTER.**—A View of the Arts and Sciences from the earliest times to the age of Alexander the Great. By the Rev. James Banister. 8vo, London, 1785.

This work treats of the architecture, astronomy, language, mythology, and the natural and moral philosophy of the ancients: it is not destitute of merit, and the information it contains may be useful to those who have not leisure or inclination to look into larger works. (Monthly Rev. O. S. vol. lxxiii. p. 474.)—It was translated into French, and published at Paris in 1789, in 12mo.

**BECKMANN (JOHN).**—A History of Inventions and Discoveries. By John Beckmann, Public Professor of Economy in the University of Gottingen. Translated from the German, by William Johnston. London, 1797, 3 vols. 8vo.

A most interesting work, which is now of rare occurrence. The articles on stamped paper, writing pens, book-censors, exclusive privilege for printing books, and catalogues of books, are particularly interesting to the student of literary history.

**BRUCKERI (JACOBI).**—*Historia Critica Philosophiæ, a Mundi incunabulis ad nostram usque ætatem deducta*, 6 tom. 4to, Lipsiæ, 1767.

The author of this learned work published a compendium of it in 8vo, which has frequently been reprinted in Germany. A most valuable abridged translation of Brucker's original work was published in 2 vols. quarto, by the late Rev. Dr. Enfield, intitled "The History of Philosophy, from the earliest times to the beginning of the present (18th) century, drawn up from Brucker's *Historia Critica Philosophiæ*." London, 1791. It has lately been reprinted, page for page, at Dublin, in two very thick octavo volumes.



**CRENII (THOMÆ).—***De Furibus Literariis Dissertatio Epistolica*, 12mo. Lug. Bat. 1716.

A rare and valuable work.

**DENINA.—***Discorso sopra le vicende della Letteratura, dall' abate Carlo Denina*. Torino, 1792, 3 tom. 8vo.

A French translation of this work, says Peignot, appeared in 1786, in 2 vols. 8vo; another French translation from the second Italian edition (printed at Glasgow in 1763) was published at Paris in 1767: an English translation of this edition was published at London in 1771. It is an interesting outline of the revolutions which literature has sustained.

**D'ISRAELI.—***Curiosities of Literature; consisting of anecdotes, characters, sketches, and observations, literary, critical and historical*. By J. D'Israeli, 8vo, 2 vols. 1807.

The first volume was published anonymously in 1791, and had a very rapid sale: the second appeared in 1793. The numerous editions, which have since been printed, amply attest the value of this instructive and amusing work on literary history and criticism.

**GOGUET.—***De l'Origine des Loix, des Sciences et des Arts, et de leurs Progrès chez les anciens Peuples*. Par M. le President de Goguet, 3 tom. 4to, Paris, 1758, with plates.

It has been printed several times, the last edition is that of Paris, 1809, in 3 vols. 8vo. An English translation of this learned work was published at Edinburgh many years since, which is now very scarce and dear.

**HERBELOT.—***Bibliothèque Orientale, ou Dictionnaire Universel, contenant tout ce qui fait connoître les peuples de l'Orient; leurs Histoires et Traditions tant fabuleuses que véritables, leurs Religions et leurs Sectes; leurs Gouvernemens, politiques, loix, mœurs, cou-*

tumes et les Revolutions de leurs Empires; les Arts et les Sciences, la theologie, médecine, mythologie, magie, physique, morale, mathematiques, histoire naturelle, chronologie, geographie, observations astronomiques, grammaire et critique; les vies de leurs Saints, Philosophes, Docteurs, Poetes, Historiens, &c. Des Jugemens Critiques et des Extraits de leurs Livres. Par M. d'Herbelot, et continuée par MM. Visselou et Galand. A la Haye, 1777—1779, 6 vols. 4to.

An excellent edition of an esteemed work, which was first published by the author, at Paris in 1697, folio. Purchasers of this work should ascertain that the fourth volume contains the additions of H. A. Schultens, which were not published until 1782. They are numbered from pages 681 to 764 inclusive.

HEUMANNI (CHR. AUG.)—Conspectus reipublicæ litterariæ, sive via ad Historiam litterariam juventuti studiosæ aperta, 8vo. Editio tertia, Hanoveræ, 1733.

The first edition of this work appeared in 1718.

KOENIGII (GEORGII MATTHIÆ.)—Bibliotheca Vetus et Nova, in quâ Hebræorum, Chaldæorum, Syrorum, Arabum, Persarum, Ægyptiorum, Græcorum et Latinorum, per universum terrarum orbem Scriptorum patria, ætas, nomina, et libri summâ diligentia, a primâ mundi ætate ad annum 1678, ordine alphabetico recensentur. Altdorfi, 1678, folio.

A book which is noticed here to put the reader on his guard: it promises much, but is miserably deficient in the performance: Morhof concludes his censure, not more severe than just, of König's work, in the following terms: "Historia, quæ breviter annectitur, nonnunquam de viris doctis, falsa est: libri affinguntur quibusdam, de quibus nunquam forte illi cogitarunt: *Omnia manca sunt et mutila*" \*\*\*. Morhof,

Polyhist. tom. I. lib. I. c. xviii. § 15. König was a native of Altdorf, where he died in 1699, aged 84 years. He was professor of poetry and of the Greek and Latin languages, and librarian of the University of Altdorf. His *Bibliotheca* was criticised by Mollerus, who corrected most of his numerous inaccuracies.

LAMBECHII (PETRI.)—*Prodromus Historiæ Literariæ, et Diarium sacri itineris cellensis; accedunt Alexandri Ficheti arcana studiorum, methodus et Bibliotheca scientiarum, necnon Wilhelmi Langii catalogus librorum MSS. Bibliothecæ Mediceæ, studio Joan. Alberti Fabricii, Lipsiæ, 1710, folio.*

The first edition of Lambecius's work was printed at Hamburg, 1659, in folio. In 1660 he was appointed Rector of the University of that city, but being uncomfortably situated, he first took refuge in the arms of an opulent but old woman, whose wretched temper caused him to abandon his residence. He went first to Rome, where he renounced protestantism, and thence to Vienna, where he was appointed keeper of the Imperial Library. The *Diarium* above noticed is an account of the pilgrimage made by the Emperor Leopold in 1665, to a famous monastery, on account of a victory over the Turks. Lambecius's catalogue of the Imperial Library is noticed *infra*, Chap. V. Sect. II.

MEUSEL (J. G.)—*Leitfaden zur Geschichte der Gelehrsamkeit, i. e. A Guide to the History of Literature*, by John George Meusel, 8vo, 3 vols. in 2. Leipsic, 1799.

"We have not," say the Monthly Reviewers, "for a long time met with a more useful work than this. It is divided into six sections, corresponding with so many periods of time, or the different ages of literature. 1. From Moses to Alexander the Great, comprising a period of 1198 years. 2. From Alexander to the death of Augustus, 305 years.

3. From the death of Augustus to the irruption of the Goths into Italy, 396 years. 4. From this irruption to the Crusades, 700 years. 5. From the Crusades to the revival of letters, 400 years. And 6. From the revival of literature to the present time, 300 years. In each of these periods, M. Meusel considers—the general state of their sciences and their culture—the encouragers and patrons of science—the learned men who then flourished, and those in particular who formed an epoch in the annals of literature—the most remarkable schools and societies of learned men—the principal libraries—the state and fortune of particular sciences, and those by whom they were influenced. The reader, who is desirous of further acquaintance with this valuable work, may consult the very interesting analysis given of it, in the Appendixes to the Monthly Review (N.S.) vols. xxxii, xxxiii, xxxiv, xxxvi, xlv, and xlvi. An English translation of this valuable work would be a most acceptable present to the lover of literature. M. Meusel is also editor of the last edition of Struvius's *Bibliotheca Historica*, noticed *infra*.

**MORHOFII (DAN. GEO.)**—Polyhistor Literarius, philosophicus, et practicus, cum accessionibus virorum clarissimorum Joh. Frickii et Joh. Molleri. Edidit Joh. Alb. Fabricius, 4to, 3 tom. in 2 vols. Lubecæ, 1747. (4th edit.)

The third edition was published at the same place in 1732; the second in 1714; the first was a single volume in 4to, printed in 1688, to which an additional part was given in 1692, after the author's decease. Morhof was first professor of poetry at the University of Rostock, and afterwards of history at the University of Kiel, where he died, a martyr to his ardent pursuit of literary studies: he wrote several works, but is chiefly known by his Polyhistor, which is now both scarce and dear.

**NICERON, ETC.**—Memoires pour servir a l'histoire des hommes illustres dans la republique des lettres,

avec un catalogue raisonné de leurs ouvrages. (Par le Pere Nicéron, le Pere Oudin, J. B. Michaut, et l'abbé Goujet.) Paris, 1726—45, 43 tom. in 44 vols. 12mo.

The tenth volume of this work binds in two; the fortieth contains the Abbé Goujet's *éloge* on the industrious Nicéron, who died in 1730. The latter volumes are sometimes wanting, and the copies which are thus deficient are of little value. This work, Peignot remarks, is a copious mine, whence Bibliographers and the lovers of literary history have obtained some good notices and also some errors. It is in fact a valuable addition to literary biography, though the style is negligent, and no great discrimination is shewn in characterizing the different persons who are mentioned therein. Nicéron's researches are, in general, useful, and frequently curious. *Nouv. Dict. Hist.* tom. ix. p. 49.

OBERLIN.—*Litterarum Omnium Ævi fata tabulis synopticis exposuit* Jer. Jac. Oberlinus, Argentorati, 1789, oblong 8vo.

An interesting little work. In a short preliminary discourse, the author gives a synopsis of the nature, use, and different parts of literary history; to which succeeds, in ten tables on nine oblong leaves, a chronological list of the principal literati in every age and country, and of every class, disposed according to the order of subjects. The earliest date is the year of the world 1656 (the epoch of the deluge); the first author noticed is Fo Hi, Emperor of China; the latest date is A.D. 1789. Peignot, *Bib. Universel.* p. 309. *Dict. de Bibliol.* tom. iii. pp. 232, 233, in which he gives some further particulars concerning this work. A book of nearly the same description was published at Brunswick, in 1807, 8vo, in German, intitled "*Alphabetisches namensverzeichnis ausgezeichneter männer*," &c. i. e. An Alphabetical List of the most celebrated Authors.

REINOLDI (JOANNIS).—*Historia græcarum et lati-*

narum literarum; accedit Herodotus de vita Homeri, græce. Etonæ, 1752, 4to.

Of this work (which is now become rare) only 250 copies were printed.

**SAXII (CHR.)**—Onomasticon literarium, sive Nomenclator historico-criticus præstantissimorum scriptorum, ab orbe condito usque ad sæculi quo vivimus tempora, digestus. Editio nova. Traject. ad Rhenum, 1775—1803.

The value of this work has long been established: an octavo abridgement of the two first volumes, to the year 1499, was printed at Utrecht, in 1792, intituled *Epitome Onomastici Literarii*. Complete copies are not often to be found; there is one in the Library of the London Institution.

**STANLEY (THOMAS.)**—The History of Philosophy; containing the Lives, Opinions, Actions and Discourses of the Philosophers of every Sect. 4to. London, 1743.

This is the best edition of a very valuable work, which is now scarce. Stanley was the editor of the beautiful and correct *Æschylus*, printed at London in 1663, which has immortalized his memory. His History of Philosophy was published, in different portions, between the years 1655 and 1660. They were collected into one folio volume in 1687. The history of Chaldaic philosophy was translated into Latin, and published by the celebrated Leclerc, at Amsterdam, in 1690, 8vo. The remainder of his work was translated into Latin by Godfrey Olearius, and printed in 4to at Leipsic, in 1711.

**STOLLII (GOTTLIEB.)**—Introductio in Historiam Literariam, in gratiam cultorum elegantiorum litterarum et philosophiæ conscripta: magno studio Latine vertit et indices adjecit Carolus Henricus Langius. 4to. Jena, 1728.

This judicious work was published in German, at Jena, in 1727: Stoll has made ample use of preceding writers in the different branches of literary history, to the time in which he wrote. "It contains, in a concise and perspicuous arrangement, an outline of the best critical and philological publications in almost every department of philosophy and literature." Dibdin's *Intro. to the Classics*, vol. I. p. xi.

STRUVI (BURCARDI GOTTHELFI.)—*Bibliotheca Historiæ litterariæ selectæ, post variorum emendationes et additamenta, opus ita formavit, ut ferè novum dici queat*, Joannes Fridericus Jugler. Jenæ, 1754—1763. 3 vols. 8vo.

———, *Supplementa et emendationes ad Bibliothecam litterariam Struvio-Juglerianam*, edidit Her. F. Koecher, Jenæ, 1785, 8vo.

STRUVI (B. G.)—*Introductio in notitiam rei litterariæ et usum bibliothecarum*, 8vo, 5th edit. Frankfort and Leipsic, 1729, in 8vo. A sixth edition of the same work was published at Frankfort by J. C. Fischer, in 1754, 2 vols. 8vo.

Struvius was professor of law at the University of Jena, and one of the most indefatigable writers of his day. Beside the above-mentioned works, he published several others relative to law, antiquities and history; he is most known by his *Bibliotheca Historica Selecta*, a bibliography of historical writers, of which a new and very greatly enlarged edition is in progress, under the auspices of M. Meusel. Eleven volumes 8vo, in 22 parts, have already appeared at Leipsic, (1782—1804); and the work will be completed in thirty or thirty-six volumes.

## SECTION II. LITERARY HISTORY IN PARTICULAR.

§ 1. *Writers on British Literary History.*

**AIKIN.**—The Lives of John Selden, Esq. and Archbishop Usher, with notices of the principal English Men of Letters, with whom they were connected. By John Aikin, M.D. 8vo, London, 1812.

**BALE.**—Scriptorum Illustrium Majoris Britanniae, quam nunc Angliam et Scotiam vocant, Catalogus, a Japheto per 3618 annos usque ad A.D. 1557. In quo antiquitates, origines, annales, loca, successus, celebrioraque cujusque scriptoris, facta, recensentur. Auctore Joanne Baleo, folio. Basileæ, 1557, apud Joannem Oporinum.

This first edition contained only nine centuries of writers; a second was published at Basil in 1559, with five additional centuries, making in the whole fourteen. Bale was Bishop of Ossory, in Ireland; where his zeal against popery exposed him to considerable personal danger. He escaped from Dublin with difficulty, and during the reign of Mary he resided abroad: on the accession of Elizabeth, he returned to England, and was appointed one of the Prebends of Canterbury, where he died in 1563. The work is compiled from various authors, but chiefly from the labours of the eminent antiquarian John Leland (see page 427, *infra*.) Though it must be admitted that Bale's "intemperate zeal often carried him beyond the bounds of decency and candour in his accounts of the papists," yet, his sufferings may furnish some apology for his acrimony: with considerable allowances for the strong bias of party zeal, his biographical work may still be read with advantage. Granger's Biog. Hist. vol. I. p. 139 (4th edit.) Aikin's Gen. Biog. vol. I. p. 541.



**BALLARD.**—Memoirs of several Ladies of Great Britain, who have been celebrated for their writings or skill in the learned languages, arts, or sciences. By George Ballard. 4to. London, 1752. (Reprinted in 8vo, in 1775.)

Mr. Ballard was an extraordinary person: being of a weakly constitution, his parents placed him in the shop of a stay-maker, and in this situation he acquired a knowledge of Saxon literature. The time appropriated to this purpose was stolen from sleep after the labour of the day was over. Lord Chedworth, and the gentlemen of his hunt, who used annually to spend a month during the season at Campden, Gloucestershire, (the place of his nativity and residence,) hearing of his fame, generously offered him an annuity of 100l., but he modestly told them that sixty pounds were fully sufficient to satisfy both his wants and his wishes. On this he retired to Oxford, for the benefit of the Bodleian Library: and Dr. Jenner, the president, appointed him one of the eight clerks of Magdalen College. He was afterwards chosen one of the university beadles, and in consequence of his too intense application to literature, he closed a short life of study in June, 1755. A large collection of his epistolary correspondence is preserved in the Bodleian Library. Mr. Ballard published only the “Memoirs” above-mentioned; it is a work of great research and entertainment (Nichol’s Lit. An. vol. II. pp. 466—470.) and comprises notices of the lives and writings of sixty-two Ladies, chronologically arranged, from the fourteenth century to his own time.

**BERKENHOUT.**—Biographia Literaria; or, a Biographical History of Literature: containing the Lives of Scottish, English and Irish Authors, from the dawn of letters in these kingdoms, to the present time. Chronologically and classically arranged. Vol. I. from the beginning of the fifth to the end of the sixteenth cen-

ture. By John Berkenhout, M.D. 4to, London, 1777.

Three more volumes were designed to complete this useful work, which, from some circumstance or other, have never been published. It is divided into nine parts, including the lives of authors, in the following order:—Historians, Divines, Lawyers, Poets, Philosophers and Mathematicians; Grammarians, Politicians, Travellers and Miscellaneous Writers. The lives in each class are chronologically disposed, but necessarily brief. “The main circumstances, however, appear to be judiciously selected, and the list of the several authors’ works form a very considerable and useful part of the compilation. The lives are accompanied, but not overwhelmed, with explanatory notes.” *Monthly Review, Old Series*, vol. lvii. p. 195.

**BIOGRAPHIA BRITANNICA:** or, the Lives of the most eminent Persons, who have flourished in Great Britain and Ireland, from the earliest ages to the present time, folio, 7 vols. London, 1747—1766.

A second edition of this valuable and national work was commenced by the late Dr. Kippis and others: *five* volumes only (1778—93) have been published, death having terminated the labours of the learned editors. It is necessary to have both editions.

**BOSWELL.**—The Life of Samuel Johnson, LL.D. comprehending an account of his studies and numerous works in chronological order; a series of his epistolary correspondence and conversations with many eminent persons; and various original pieces of his composition never before published. The whole exhibiting a view of literature and literary men in Great Britain, for near half a century, during which he flourished. By James Boswell, Esq. 8vo, 4 vols. London, 1807.

(Fifth edition, revised and augmented.) There is also another edition in 5 vols. royal 18mo, (London, 1811.)

**CAMPBELL.**—An Introduction to the History of Poetry in Scotland, from the beginning of the thirteenth century, down to the present time. By Alexander Campbell, 4to, Edinburgh, 1798, 2 vols.

The second volume consists of ‘Sangs of the Lowlands of Scotland.’

**CATALOGUE.**—A New Catalogue of Living English Authors: with complete lists of their publications, and biographical and literary memoirs, 8vo, vol. I. London, 1799.

This useful work was to have been completed in six volumes, the first of which only has been published. Two other anonymous catalogues of living authors have appeared: one in 1762, intituled “An Historical and Critical Account of the Lives and Writings of the living Authors of Great Britain and Ireland; wherein their respective merits are discussed with the utmost candour.” It is a thin 8vo volume, defective in execution, and from lapse of time is now become useless. The other is a “Catalogue of five hundred celebrated Authors of Great Britain, now living,” 8vo, London, 1788. A meagre and incorrect work, which we mention here,—as chart-makers notice shoals—to be avoided. Two similar works are noticed *infra*, pp. 428, 429. Proposals were issued and information solicited for a new catalogue of living authors, to be published early in 1814, which has not yet made its appearance.

**CUMBERLAND.**—Memoirs of Richard Cumberland, written by himself; containing an account of his life and writings, interspersed with anecdotes and characters of several of the most distinguished persons of his time, with whom he had intercourse and connexion, 4to, London, 1806.

To complete this edition, an Appendix (published in 1807) should be added. Second edition, 8vo, 2 vols. London, 1807.

**DEMPSTER.**—*Scotorum Scriptorum Nomenclatura, quantum aucta—Sancti—Beati—Papæ—Cardinales—Patriarchæ—Reges aut Regum Liberi—Apostoli Gentium—Monasteriorum extra Scotiam fundatores— Archiepiscopi et Episcopi—Abbates extra Scotiam—Academiarum fundatores—Viri, domi, et tota passim Europa, omni scientiarum genere illustrissimi. Hæretici pauculi confutantur. Ex suis historiarum lib. xix. excerptis* Thomas Dempsterus. Bononiæ, 4to, 1622.

A work of rare occurrence, but not to be read without very considerable caution. Its author, Thomas Dempster, was a native of Scotland, remarkable for his profound learning and astonishing memory. He first taught classical literature at Paris, afterwards obtained a professor's chair at Nismes, and ultimately at Bologna, where he died in 1625. (Biog. Brit.) He was author of various works, in which (it has been observed) his judgment was by no means equal to his erudition. He has been censured alike by Protestants and Roman Catholics, for his partiality to his country, which was so gross, that he attributed to its natives, nearly all the books composed by English, Welsh, and Irish authors, and even forged the titles of books never published, in order to exalt the glory of his native country.

**D'ISRAELI.**—*Calamities of Authors; including some inquiries respecting their moral and literary characters. By the Author of the Curiosities of Literature (J. D'Israeli)* 8vo, 2 vols. London, 1812.

Two volumes of the Quarrels of Authors are announced, to complete this amusing collection of literary anecdotes.—“That it will tend to meliorate the condition of authors, or deter a single young man, of scribbling propensities, from rushing into a profession so unprofitable, is rather to be hoped than expected.” (Brit. Crit. vol. xl. p. xii.)

**DUNTON.**—*The Life and Errors of Mr. John Dun-*

ton, late citizen of London; written by himself in solitude. With an idea of a new life, wherein is shewn how he'd think, speak, and act, might he live over his days again: intermixed with the new discoveries the author has made in his travels abroad, and in his private conversation at home. Together with the lives and characters of a thousand persons now living in London, &c. 8vo, London, 1705.

John Dunton was for twenty years a successful bookseller at London, in the close of the seventeenth century; but failing in his business, he commenced author and wrote various publications. He is, however, best known by the work above-mentioned. "This genuine and simple narrative of his own history is a very curious performance and abounds in literary history of an interesting nature." (Nichol's Lit. An. vol. ii. p. 76.) Mr. N. has given a copious account of this eccentric character; many amusing extracts from whose 'Life and Errors' appear in the different volumes of the "Literary Anecdotes of the eighteenth century." A copy of Dunton's book is in the Library of the Royal Institution.

ELLIS.—Specimens of the Early English Poets, to which is prefixed an historical sketch of the rise and progress of the English poetry and language. By George Ellis, Esq. 8vo, 3 vols. London, 1803.

ELLIS.—Specimens of the Early English Metrical Romances, chiefly written during the early part of the fourteenth century; to which is prefixed an historical introduction, intended to illustrate the rise and progress of romantic composition in France and England. By George Ellis, Esq. 8vo, 3 vols. London, 1805.

GRANGER.—A Biographical History, from the reign of Egbert to the Revolution; consisting of characters disposed in different classes, and adapted to a methodi-

cal catalogue of engraved British heads. Intended as an essay towards reducing our biography to system, and a help to the knowledge of portraits. Interspersed with a variety of anecdotes, and memoirs of a great number of persons not to be found in any other biographical work. With a preface, shewing the utility of an engraved collection of portraits, to supply the defect and answer the various purposes of medals. By the Rev. J. Granger, vicar of Shiplake, in Oxfordshire, 8vo, 4 vols. London, 1804.

A continuation of this valuable work was published by the Rev. Mark Noble, in 1806, in three volumes 8vo, the materials of which were supplied by Granger's MSS. and the editor's collections. The first edition of this work appeared in 2 volumes 4to, 1769, a third or supplemental volume in 1775. It is divided into ten classes, in the course of which many interesting anecdotes relative to literary men are introduced. To complete this work should be added "Letters between the Rev. James Granger and many of the most eminent literary men of his time; composing a copious history and illustration of his Biographical History of England," 8vo, London, 1805. This volume was edited by Mr. J. P. Malcolm, from the original letters, and illustrates Granger in various particulars. Large paper copies of the Biographical History are dear: in Messrs. Longman and Co.'s "Catalogue of rare, curious, and valuable Books," (No. 402.) is a large paper copy of the last 8vo edition, in 14 vols., illustrated with upwards of *five hundred and fifty* portraits and heads, many of which are scarce, some fine family groupes, &c. comprising heads of the kings, queens, clergy, warriors, and a number of eccentric characters.—Price £45!

A work, somewhat similar to Granger's, but without any biographical sketches, was published in 1793, by Mr. H. Bromley: it is intituled, "*A Catalogue of Engraved British Por-*

is said to be full of the grossest errors, as well as the largest omissions. Biog. Brit. vol. V. p. 2916, note (N.)

**LITERARY MEMOIRS** of Living Authors of Great Britain, arranged according to an alphabetical catalogue of their names, and including a list of their works; with occasional opinions upon their literary characters. 8vo, 2 vols. London, 1798.

An useful work, to the time when it was published : its author appears to have been better qualified for his undertaking than any of his predecessors. Many, however, of the Literati, who were then living, have ceased to instruct the public by their labours.

**NICHOLS.**—Literary Anecdotes of the Eighteenth Century, comprising Biographical Memoirs of William Bowyer, printer, F.S.A. and many of his learned friends; an incidental view of the progress and advancement of literature in this kingdom during the last century, and biographical anecdotes of a considerable number of eminent writers and artists. By John Nichols, F.S.A. 7 vols. 8vo, London, 1812—13.

The seventh volume contains a most copious and valuable index; and an eighth is announced, to complete this treasure of literary history. The first edition was a *brochure* of 52 pages, 8vo, 1778, of which the veteran author, Mr. Nichols, printed only twenty copies, for private distribution: the second edition was published in 4to, in 1782, and had long been exceedingly scarce, when the work was republished in its present greatly enlarged and improved state. What Maty said of the 4th edition in the first volume of his *New Review* is now still more applicable to the work. Its use, “which will grow more precious the older it grows, is, that several memorials of works and authors will hereby be preserved, which would otherwise have sunk into oblivion; and that even he, who has not time enough to consult the whole, may at any

time satisfy himself of a literary date, or controverted fact, by recurring to the Index, which will easily lead him to what he wants."

**NICOLSON.**—The English, Scotch and Irish Historical Libraries; giving a short view and character of most of our historians, either in print or MSS. With an account of our records, law-books, coins, and other matters serviceable to the undertakers of a general history of England, Scotland, or Ireland. By W. Nicolson, late Bishop of Carlisle. 4to, 1776, best edition; folio, 1786.

Is a valuable work to the students of our national history.

**PITS.**—Joannis Pitsei Angli, S. Theologiæ Doctoris, Liverduni, in Lotharingia Decani, Relationum Historicarum de rebus Anglicis, Tomus primus. 4to, Paris, 1619.

The running title of this work is, *De Illustribus Angliæ Scriptoribus*, by which it is most frequently quoted: it is part of a large work which Pits had written on the lives of the king's bishops, apostolical men, and writers of England. He has transcribed much from Bale (see p. 419); is by no means impartial; and, like Bale, has multiplied both books and authors, by setting down the different chapters or articles of the same work, for so many different books. Wood's *Athenæ Oxf.* vol. I. col. 405—406.

**REUSS.**—An Alphabetical Register of all the Authors actually living in Great Britain, Ireland, and in the United Provinces of America, with a catalogue of all their publications, from 1770 to 1790. By Jeremiah David Reuss. 8vo, 2 vols. Berlin, 1791. Supplement to the same, 1790—1793, 8vo, 2 vols. Berlin, 1804.

This work is executed, says Peignot, after the plan of M. Ersch's *France Littéraire*: it is said in a very respectable



Literary Journal of our own country, to be the best of the three catalogues of living authors extant. (*Brit. Crit.* vol. xi. p. 213.)

**TANNER** (Thomæ, episcopi Asaphensis).—*Bibliotheca Britanno-Hibernica; sive, de Scriptoribus, qui in Angliâ, Scotia, et Hibernia, ad sæculi xvii. initium floruerunt, literarum ordine juxta familiarum nomina dispositis, Commentarius.* fol. Lond. 1748.

This learned work contains an account of the English, Scotch and Irish writers, compiled not only from Leland, Bale and Pits, but also from numerous other authorities both printed and MS. It was edited after Bp. Tanner's death by Dr. Wilkins.

**RITSON**.—*Bibliographia Poetica: a Catalogue of English Poets, of the twelfth, thirteenth, fourteenth, fifteenth and sixteenth centuries, with a short account of their works.* By Joseph Ritson, crown 8vo, London, 1812.

"To the labours of the late Mr. Ritson the lovers of English literature must owe perpetual obligation:" in this volume he has brought to notice numerous poets, whose names and works would otherwise have perished in oblivion.

**WALPOLE**.—*Catalogue of the Royal and Noble Authors of England, Scotland and Ireland.* By Horatio Walpole (Earl of Orford) 4to, in vol. I. of his works.

The first edition of this amusing work which appeared was printed at Strawberry Hill in 1758, in two volumes, 8vo. (300 copies.) It was republished in 1803, in five 8vo vols. by Mr. Park, who has enlarged the work with much valuable information, arranged it chronologically, and continued it to the present time. It is ornamented with 150 portraits.

**WARTON**.—*The History of English Poetry, from the close of the eleventh to the commencement of the*

eighteenth century. By Thomas Warton, D.D. 4to, 4 vols. (with fragment of vol. IV. and an Index.) London, 1775, 1778, 1781, 1806.

A new edition of this instructive and amusing work is said to be preparing by Mr. Park.

**WOOD.**—*Athenæ Oxonienses*: an exact History of all the Writers and Bishops, who have had their education in the most antient and famous University of Oxford. By Antony Wood, M.A. folio, 2 vols. London, 1721.

The first volume of a new edition of this work in 4to, has recently been published by Mr. Bliss: who has enriched it with valuable notes upon his author. Notwithstanding the narrowness of his mind and the violence of his prejudice, Antony Wood's work has long borne a high character.

**WORDSWORTH.**—*Ecclesiastical Biography, or Lives of eminent men connected with the history of Religion in England, from the commencement of the Reformation to the Revolution.* Selected and illustrated with notes. By Christopher Wordsworth, A.M. (now D.D.) 8vo, 6 volumes, London, 1810.



## § 2. *Writers on Foreign Literary History.*

**AGOSTINI (GIOVANNI.)**—*Notizie Istorico-critiche intorno la vita e le Opere degli Scrittori Veneziani.* 4to, 1 tom. Venice, 1752.

**AIMERICHII (MATTHÆI.)**—*Specimen veteris Romanæ Literaturæ deperditæ vel adhuc latentis; seu Syllabus historicus et criticus Veterum olim Notæ Eruditionis Romanorum, ab urbe condita ad Honorii Augusti ex-*

cessum, eorum inprimis quorum Latina opera vel omnino, vel ex parte desiderantur. 2 parts in one volume, 8vo, Ferrara, 1784.

“ There is a great mass of erudition in this work, which is designed to give an idea of Roman literature from the foundation of the city to the death of the Emperor Honorius. In a curious preface, a friend of the author (perhaps the author himself) under the fictitious name of Q. Moderatus Censorinus, gives an idea of the manner in which the Romans lived, both in the capital and in the provinces, during this long period. The historical and literary syllabus contains, under nine articles, a variety of literary matters: in the first, the Abbé Aimerich gives us brief notices and a critical review of the antient Roman writers, both Pagan and Christian, whose works were extant in public or private libraries before the death of the Emperor Honorius. In the second we have the titles and subjects of several works which have been lost, but which have been cited or indicated by cotemporary writers, or writers nearly such, whose testimonies are related by our author. The third contains accounts of the most celebrated public and private libraries that were known at Rome before the death of Honorius; and in the fourth we have the author's enquiries concerning the pronunciation of the Romans, their manner of writing, either with or without the letters of the alphabet, and the changes which took place in their orthography. In the fifth, the Abbé treats of the magistracies that could not be obtained, either at Rome or in the provinces but by men of letters; as also of rites and sacrifices, of luxury, riches, public shows, &c. In the sixth he gives his particular opinion concerning the antient literature of the Romans, and the mixture of Latin and Greek languages, which they employed both in their conversation and in their writings. The seventh contains an indication of the principal heresies that disturbed the Church, from the time of the apostles to that of Hon-

rius; and the eighth, several memorable facts and maxims not generally known, which belong to the literary, civil, military, and ecclesiastical history of this period. In the concluding article, the Abbé takes notice of the Latin works which had been lost for a considerable time, and shews how and by whom they were first discovered." (Monthly Review, Old Series, vol. lxxiii. p. 489.) M. Aimerich is the author of another learned work, intituled:

*Novum Lexicon, historicum et criticum, antiquæ Romanæ Literaturæ deperditæ, vel latentis, ac Romanorum eruditorum, &c.* 8vo, Bassano, 1787.

ANTONIO (NICOLAI) *Bibliotheca Hispana vetus; sive Hispani Scriptores, qui ab Octaviani Augusti ævo ad annum 1500 floruerunt, curante Francisco Perezio Bayerio, qui et prologum et auctoris vitæ epitomen et notas adjecit.* Madrid, 1788. 2 vols. folio.

———— *Bibliotheca Hispana nova, sive Hispanorum Scriptorum, qui ab anno 1500 ad 1684 floruerunt, notitia.* Madrid, 1783. 2 vols. folio.

Antonio was a Knight of the order of St. James, canon of Seville (where he was born in 1617), and agent for the king of Spain at Rome: he died in 1684. The first edition of his *Bibliotheca Hispana nova* was printed at Rome in 1672: the *Bibliotheca Hispana vetus* was first printed at Rome under the inspection of his friend the Cardinal Aguirre, in 1696, twelve years after the author's death. Both these works are of rare occurrence, and esteemed for their correctness: a copy of them is in the library of the London Institution.

BELII (MATTHIÆ) *Exercitatio de vetere litteratura Hunno-Scythica, seu de litterarum origine et de litteris Hunno-Scythicis.* Lipsiæ, 1718, 4to, with plates.

This, says Peignot, is a learned work. Belius was a native of Hungary, born in 1684, and died in 1749. He wrote se-

veral works on the history of his country, all of which are esteemed.

**BERMUDEZ.**—Diccionario historico de los mas illustres profesores de las bellas-artes en España, compuesto por don Juan Augustin Bermudez, y publicado por la real academia di san Fernando. Madrid, 1800, *et seq.* 6 vols. 8vo.

A work replete with numerous researches, made throughout Spain, concerning the monuments relative to the fine arts. The sixth volume contains the supplements to the former volumes.

**BOUTERWEK.**—Histoire de la Littérature Espagnole, traduite de l'Allemand de M. Bouterwek, Professeur à l'Université de Gottingue. Paris, 1812. 2 vols. 8vo.

M. Bouterwek is one of those Professors of the University of Gottingen, who some years ago undertook to give a view of the state of literature and the arts of modern Europe, from the revival of literature to the end of the eighteenth century. The work was undertaken at the suggestion and under the auspices of Professor Eichorn; who, in 1796 and 1799, published (in German) a "General History of the Civilization and Literature of Modern Europe." Gottingen, 2 vols. 8vo. In this important labour, the history of antient philology was assigned to M. Heeren; that of philosophy to M. Buhle, the able editor of Aristotle's works; Sacred Criticism to M. Meyer; Natural Philosophy to M. Fischer; the Progress of the Mathematical Sciences was undertaken by M. Kästner, and that of Modern Literature by M. Bouterwek. (Pref. 2, 3.) From this last work M. Guinguéné selected and abridged his Histoire Littéraire d'Italie: to the success of this work we owe the present translation of Bouterwek's valuable History of Spanish Literature.

**CRESCIMBENI.**—Commentarj intorno all' Istoria della

**Poesia Italiana**, ne' quali si ragiona d'ogni genere e specie le quella, scritta di Gio. Mario Crescimbeni, ripubblicata da T. J. Mathias. 3 vols. crown 8vo. 1803.

The original work of Crescimbeni, intituled, "L'Istoria della volgar poesia," Venice, 1730-31. 6 vols. 4to, has long and deservedly been esteemed. Among other interesting materials, it contains six books of Commentaries on the origin and different species of Italian Poetry. These Mr. Mathias has reprinted in his elegant volumes.

**DENINA.**—*La Prusse Littéraire sous Frederic II.*, par M. Denina. Berlin, 1790-1. 3 vols. 8vo.

**DESSSARTS.**—*Les Siècles Littéraires de la France, ou nouveau Dictionnaire historique, critique, et bibliographique des écrivains Français, morts et vivants jusqu'à fin du dix-huitième siècle; contenant 1°. les principaux faits de la vie des auteurs; 2°. des notices bibliographiques sur les auteurs vivants; l'indication des différentes éditions, &c.* Par N. L. M. Dessessarts et plusieurs biographes. Paris, 1800. 7 vols. 8vo.

work of considerable utility: the seventh volume is supplemental to the former volumes.

**DUBOIS.**—*Essai sur l'histoire littéraire de la Pologne* (par M. Dubois). Berlin, 8vo, 1778.

**DU MAINE et DUVERDIER.**—*Les Bibliothèques Françaises de La Croix du Maine et de Duverdier, sieur de Luprivas.* Nouvelle édition, revue, corrigée, et augmentée d'un discours sur le progrès des lettres en France, de remarques historiques, critiques et littéraires de La Jonnoye, du President Bouhier, et de Falconet, par Rigoley de Juvigny. Paris, 1772, 6 vols. 4to.

general catalogue of authors, who have either written in or translated into the French language. Du Maine's work was

published at Paris, in 1584, folio; and that of Duverdier, at Lyons, in the following year.

**EINARI.**—*Sciagraphia Historiæ Litterariæ Islandicæ, Autorum et Scriptorum tum editorum tum ineditorum indicem exhibens, cujus delineandæ periculum facit Haldenus Einari, &c. i. e. A Sketch of the literary history of Iceland; containing a catalogue of the works, printed or in manuscript, which have been composed by the writers of that country, by Halden Einari, rector of the college of the Cathedral of Hóla. Copenhagen, 1777, 8vo.*

This work “contains information that is not to be found in any of the former accounts of this country: and the author has drawn together in a small compass materials of consequence, that are scattered in a great number of volumes. The antient and modern language of the Icelanders—their poets before and after the reformation—their historians posterior to that period—their natural philosophers, mathematicians, physicians, and moralists, their writers in political and rural economy—their jurists and theologians, are the subjects treated in this work, in six chapters. Each chapter is followed by a table, in which the authors are ranged alphabetically, according to their Christian names, as is usual among the Icelanders: we find also in this table the principal circumstances of the life of each writer, the editions of his works, and some anecdotes that are interesting and well attested.” (*Monthly Review*, O. S. vol. lix. p. 459.)

**ERSCH.**—*La France littéraire, contenant les auteurs François depuis 1771 à 1796, par J. S. Ersch. Hambourg, 1797, et seq. 5 vols. 8vo.*

Two of which are supplemental.

**FABRICII (JOANNIS ALBERTI)** *Bibliotheca Græca, sive Notitia Scriptorum veterum græcorum, quorumque mo-*

numenta integra aut fragmenta edita extant; tum ple-  
 rorumque e manuscriptis ac deperditis. Editio tertia,  
 ab auctore recognita et plurimis locis aucta. Accessit  
 Empedoclis Sphæra, et Marcelli Sidetæ carmen de me-  
 dicamentis è piscibus. Græce et Latine cum brevibus  
 notis. Hamburgi, 1716—1728. 14 vols. 4to.

John Albert Fabricius, Professor of Eloquence at Hamburgh,  
 was one of the most learned bibliographers of the last centu-  
 ry: the first edition of this work appeared in 1705, the se-  
 cond in 1708. The fourth and best edition is that by Harles,  
 which contains the inedited supplements of Heuman, Ham-  
 burg, 4to, 1790, *et seq.* Twelve volumes of this new edi-  
 tion have been published, comprising the first ten of the old  
 edition and part of the eleventh volume. "This incomparable  
 work will always be esteemed, as containing an interesting  
 account of the treasures of antient learning. We have no-  
 thing in our own language which can be put in competition  
 with it. Fabricius is perhaps unrivalled in variety of scholastic  
 attainments, and in diligence and accuracy of research." Dib-  
 din's Classics, vol. I. p. i.

FABRICII (JO. ALB.) Bibliotheca Latina, sive Notitia  
 auctorum veterum Latinorum, quorumcunque scripta ad  
 nos pervenerunt, distributa in libros quatuor. Hamburg,  
 1721—22. 3 vols. 12mo.

This edition was reprinted at Venice in 1728, in two quarto  
 volumes, with Fabricius's supplements inserted in their proper  
 places. The last and best edition is the following:

———— Bibliotheca Latina, nunc melius delecta,  
 rectius digesta et aucta, diligentia J. A. Ernesti. Lipsiæ,  
 1773—1774. 8vo, 3 vols.

Though this edition is disfigured by typographical errors, and is  
 not exempt from bibliographical mistakes, the additions and  
 corrections of Ernesti are very valuable. A fourth volume,



cessum, eorum inprimis quorum Latina opera vel omnino, vel ex parte desiderantur. 2 parts in one volume, 8vo, Ferrara, 1784.

“ There is a great mass of erudition in this work, which is designed to give an idea of Roman literature from the foundation of the city to the death of the Emperor Honorius. In a curious preface, a friend of the author (perhaps the author himself) under the fictitious name of Q. Moderatus Censorinus, gives an idea of the manner in which the Romans lived, both in the capital and in the provinces, during this long period. The historical and literary syllabus contains, under nine articles, a variety of literary matters: in the first, the Abbé Aimerich gives us brief notices and a critical review of the antient Roman writers, both Pagan and Christian, whose works were extant in public or private libraries before the death of the Emperor Honorius. In the second we have the titles and subjects of several works which have been lost, but which have been cited or indicated by cotemporary writers, or writers nearly such, whose testimonies are related by our author. The third contains accounts of the most celebrated public and private libraries that were known at Rome before the death of Honorius; and in the fourth we have the author's enquiries concerning the pronunciation of the Romans, their manner of writing, either with or without the letters of the alphabet, and the changes which took place in their orthography. In the fifth, the Abbé treats of the magistracies that could not be obtained, either at Rome or in the provinces but by men of letters; as also of rites and sacrifices, of luxury, riches, public shows, &c. In the sixth he gives his particular opinion concerning the antient literature of the Romans, and the mixture of Latin and Greek languages, which they employed both in their conversation and in their writings. The seventh contains an indication of the principal heresies that disturbed the Church, from the time of the apostles to that of Hono-

rius; and the eighth, several memorable facts and maxims not generally known, which belong to the literary, civil, military, and ecclesiastical history of this period. In the concluding article, the Abbé takes notice of the Latin works which had been lost for a considerable time, and shews how and by whom they were first discovered." (Monthly Review, Old Series, vol. lxxiii. p. 489.) M. Aimerich is the author of another learned work, intituled:

**Novum Lexicon, historicum et criticum, antiquæ Romanæ Literaturæ deperditæ, vel latentis, ac Romanorum eruditorum, &c.** 8vo, Bassano, 1787.

**ANTONIO (NICOLAI)** *Bibliotheca Hispana vetus; sive Hispani Scriptores, qui ab Octaviani Augusti ævo ad annum 1500 floruerunt, curante Francisco Perezio Bayerio, qui et prologum et auctoris vitæ epitomen et notas adjecit.* Madrid, 1788. 2 vols. folio.

———— *Bibliotheca Hispana nova, sive Hispanorum Scriptorum, qui ab anno 1500 ad 1684 floruerunt, notitia.* Madrid, 1788. 2 vols. folio.

Antonio was a Knight of the order of St. James, canon of Seville (where he was born in 1617), and agent for the king of Spain at Rome: he died in 1684. The first edition of his *Bibliotheca Hispana nova* was printed at Rome in 1672: the *Bibliotheca Hispana vetus* was first printed at Rome under the inspection of his friend the Cardinal Aguirre, in 1696, twelve years after the author's death. Both these works are of rare occurrence, and esteemed for their correctness: a copy of them is in the library of the London Institution.

**BELII (MATTHIÆ)** *Exercitatio de vetere litteratura Hunno-Scythica, seu de litterarum origine et de litteris Hunno-Scythicis.* Lipsiæ, 1718, 4to, with plates.

This, says Peignot, is a learned work. Belius was a native of Hungary, born in 1684, and died in 1749. He wrote se-

veral works on the history of his country, all of which are esteemed.

**BERMUDEZ.**—Diccionario historico de los mas illustres profesores de las bellas-artes en España, compuesto por don Juan Augustin Bermudez, y publicado por la real academia di san Fernando. Madrid, 1800, *et seq.* 6 vols. 8vo.

A work replete with numerous researches, made throughout Spain, concerning the monuments relative to the fine arts. The sixth volume contains the supplements to the former volumes.

**BOUTERWEK.**—Histoire de la Littérature Espagnole, traduite de l'Allemand de M. Bouterwek, Professeur à l'Université de Gottingue. Paris, 1812. 2 vols. 8vo.

M. Bouterwek is one of those Professors of the University of Gottingen, who some years ago undertook to give a view of the state of literature and the arts of modern Europe, from the revival of literature to the end of the eighteenth century. The work was undertaken at the suggestion and under the auspices of Professor Eichorn; who, in 1796 and 1799, published (in German) a "General History of the Civilization and Literature of Modern Europe." Gottingen, 2 vols. 8vo. In this important labour, the history of antient philology was assigned to M. Heeren; that of philosophy to M. Buhle, the able editor of Aristotle's works; Sacred Criticism to M. Meyer; Natural Philosophy to M. Fischer; the Progress of the Mathematical Sciences was undertaken by M. Kästner, and that of Modern Literature by M. Bouterwek. (Pref. 2, 3.) From this last work M. Guinguéné selected and abridged his *Histoire Littéraire d'Italie*: to the success of this work we owe the present translation of Bouterwek's valuable History of Spanish Literature.

**CRESCIMBENI.**—Commentarj intorno all' Istoria della

**Poesia Italiana**, ne' quali si ragiona d'ogni genere e specie de quella, scritta di Gio. Mario Crescimbeni, ripubblicati da T. J. Mathias. 3 vols. crown 8vo. 1803.

The original work of Crescimbeni, intituled, "L'Istoria della volgar. poesia," Venice, 1730-31. 6 vols. 4to, has long and deservedly been esteemed. Among other interesting materials, it contains six books of Commentaries on the origin and different species of Italian Poetry. These Mr. Mathias has reprinted in his elegant volumes.

**DENINA.**—*La Prusse Littéraire sous Frederic II.*, par Ch. Denina. Berlin, 1790-1. 3 vols. 8vo.

**DESSESSARTS.**—*Les Siècles Littéraires de la France, ou nouveau Dictionnaire historique, critique, et bibliographique des écrivains Français, morts et vivants jusqu'à la fin du dix-huitième siècle; contenant 1°. les principaux traits de la vie des auteurs; 2°. des notices bibliographiques sur les auteurs vivants; l'indication des différentes éditions, &c.* Par N. L. M. Dessessarts et plusieurs biographes. Paris, 1800. 7 vols. 8vo.

A work of considerable utility: the seventh volume is supplemental to the former volumes.

**DUBOIS.**—*Essai sur l'histoire littéraire de la Pologne* (par M. Dubois). Berlin, 8vo, 1778.

**DU MAINE et DUVERDIER.**—*Les Bibliothèques Françaises de La Croix du Maine et de Duverdier, sieur de Vauprivas.* Nouvelle édition, revue, corrigée, et augmentée d'un discours sur le progrès des lettres en France, et de remarques historiques, critiques et littéraires de La Monnoye, du President Bouhier, et de Falconet, par Rigoley de Juvigny. Paris, 1772, 6 vols. 4to.

A general catalogue of authors, who have either written in or translated into the French language. Du Maine's work was

published at Paris, in 1584, folio; and that of Duverdier, at Lyons, in the following year.

**EINARI.**—*Sciagraphia Historiæ Litterariæ Islandicæ, Autorum et Scriptorum tum editorum tum ineditorum indicem exhibens, cujus delineandæ periculum facit Haldenus Einari, &c. i. e. A Sketch of the literary history of Iceland; containing a catalogue of the works, printed or in manuscript, which have been composed by the writers of that country, by Halden Einari, rector of the college of the Cathedral of Holar. Copenhagen, 1777, 8vo.*

This work “contains information that is not to be found in any of the former accounts of this country: and the author has drawn together in a small compass materials of consequence, that are scattered in a great number of volumes. The antient and modern language of the Icelanders—their poets before and after the reformation—their historians posterior to that period—their natural philosophers, mathematicians, physicians, and moralists, their writers in political and rural economy—their jurists and theologians, are the subjects treated in this work, in six chapters. Each chapter is followed by a table, in which the authors are ranged alphabetically, according to their Christian names, as is usual among the Icelanders: we find also in this table the principal circumstances of the life of each writer, the editions of his works, and some anecdotes that are interesting and well attested.” (*Monthly Review*, O. S. vol. lix. p. 459.)

**ERSCH.**—*La France littéraire, contenant les auteurs François depuis 1771 à 1796, par J. S. Ersch. Hambourg, 1797, et seq. 5 vols. 8vo.*

Two of which are supplemental.

**FABRICII (JOANNIS ALBERTI)** *Bibliotheca Græca, sive Notitia Scriptorum veterum græcorum, quorumque mo-*

numenta integra aut fragmenta edita extant; tum ple-  
 rorumque e manuscriptis ac deperditis. Editio tertia,  
 ab auctore recognita et plurimis locis aucta. Accessit  
 Empedoclis Sphæra, et Marcelli Sidetæ carmen de me-  
 dicamentis è piscibus. Græce et Latine cum brevibus  
 notis. Hamburgi, 1716—1728. 14 vols. 4to.

John Albert Fabricius, Professor of Eloquence at Hamburgh,  
 was one of the most learned bibliographers of the last centu-  
 ry: the first edition of this work appeared in 1705, the se-  
 cond in 1708. The fourth and best edition is that by Harles,  
 which contains the inedited supplements of Heuman, Ham-  
 burg, 4to, 1790, *et seq.* Twelve volumes of this new edi-  
 tion have been published, comprising the first ten of the old  
 edition and part of the eleventh volume. "This incomparable  
 work will always be esteemed, as containing an interesting  
 account of the treasures of antient learning. We have no-  
 thing in our own language which can be put in competition  
 with it. Fabricius is perhaps unrivalled in variety of scholastic  
 attainments, and in diligence and accuracy of research." Dib-  
 din's Classics, vol. I. p. i.

FABRICII (JO. ALB.) Bibliotheca Latina, sive Notitia  
 auctorum veterum Latinorum, quorumcunque scripta ad  
 nos pervenerunt, distributa in libros quatuor. Hamburg,  
 1721—22. 3 vols. 12mo.

This edition was reprinted at Venice in 1728, in two quarto  
 volumes, with Fabricius's supplements inserted in their proper  
 places. The last and best edition is the following:

———— Bibliotheca Latina, nunc melius delecta,  
 rectius digesta et aucta, diligentia J. A. Ernesti. Lipsiæ,  
 1773—1774. 8vo, 3 vols.

Though this edition is disfigured by typographical errors, and is  
 not exempt from bibliographical mistakes, the additions and  
 corrections of Ernesti are very valuable. A fourth volume,

which was to contain the requisite tables, has been repeatedly announced, but has not yet appeared.

**FABRICII (JO. AL.)** *Bibliotheca Latina mediæ et infimæ ætatis.* Hamburgi, 1734—1736, 8vo, vols. 1—5. Vol. 6. was edited, after the author's death, by Schoettgenius, in 1746. The author's names are here disposed alphabetically, and each letter of the alphabet forms a distinct book. The best edition of this valuable work is the following :

———— *Bibliotheca Latina mediæ et infimæ ætatis, cum supplemento Christiani Schoettgenii, ex editione et cum notis Joannis Dominici Mansi Luccensis.* Patavii, 1754, 6 vols. 4to.

**FABRONII (ANGELI)** *Laurentii Medicis Magnifici Vita.* Pisis, 4to, 1791.

———— *Francisci Petrarchi Vita.* Parma, 1799, 8vo.

In these two works, M. Fabroni has thrown considerable light on the state of Italian literature : he also published eighteen volumes of lives of Italian literati of the 17th and 18th centuries, in Latin, which we have not yet been able to meet with. He was curator of the university of Pisa, where he died in 1802 : his learning and liberality are handsomely noticed by Mr. Roscoe, in the prefaces to his *Lives of Lorenzo de Medicis and Leo X.*

**FONTANINI.**—*Bibliotheca dell' eloquenza Italiana da Giusto Fontanini, con le annotazioni di Apostolo Zeno.* Venice, 1753, 2 vols. 4to.

A work deservedly held in the highest estimation : former editions are not enriched with the notes of Zeno, which form the best part of the work. A copy of this edition is in the library of the London Institution. Peignot mentions another edition, at Parma, 1804, with some further additions, in two

volumes, 4to, and an Index, published in 1811. Giusto Fontanini, Archbishop of Ancyra, was born in 1666, in the duchy of Friuli, and died at Rome in 1736: he is also author of *Historia litteraria Aquilejensis libri v.* Romæ, 1742, 4to.

**FOPPENS.**—*Bibliotheca Belgica, sive virorum in Belgio vitâ scriptisque illustrium catalogus, librorumque nomenclatura, cura et studio Joannis Fr. Foppens.* Bruxellis, 1739, 2 vols. 4to.

In this work, Foppens has availed himself of the labours of Aubert Miræus (or Le Mire), Francis Swertius, and Valerius Andreas on Belgian writers; and has continued them from 1640, where Andreas terminates, to 1680.

**FOSCARINI.**—*Della letteratura Veneziana libri iv,* da Marco Foscarini. Padova, 1752, folio.

**GRESWELL.**—*Memoirs of Angelus Politianus, Actius Sincerus Sannazarius, Petrus Bembus, Hieronymus Fracastorius, Marcus Antonius Flaminus, and the Amalthei; translations from their poetical works; and notes and observations concerning other literary characters of the 15th and 16th centuries.* By the Rev. W. Parr Gresswell. Manchester, 8vo, 1801.

An elegantly written and highly interesting work: beside the lives of the restorers of literature above mentioned, the notes contain interesting accounts of Picus of Mirandula, Marsilius Ficinus, Leo X., Pomponius Lætus, and other learned Italians.

**GUINGUENE'.**—*Histoire Littéraire d'Italie par P. L. Guinguené, Membre de l'Institut de France, &c.* 8vo. Paris, 1811, 3 vols.

A work of very superior merit: it is to extend to nine volumes. For a well-written account of it, see the *Critical Review* for 1812, vol. II.



**HARLES (THEOD. CHRIST.)**—*Introductio in Historiam Linguae Græcæ*. 8vo, 2 vols. Altemburgi, 1792—1795.—*Supplementum ad eandem*. Jenæ, 8vo, 2 vols. 1804-5.

———— *Brevior Notitia Litteraturæ Græcæ, in primis Scriptorum Græcorum, ordini temporis accommodata. In usum studiosæ juventutis*. 8vo, Lipsiæ, 1812.

A very useful abridgement of the preceding work, corrected to the time of publication: on account of Professor Harles's distance from Leipsic, this volume was superintended through the press by Professor Schaefer. It is correctly printed.

———— *Introductio in Historiam Linguae Latinæ*. Lipsiæ, 1794, 2 vols. 8vo.

This work, says Peignot, was first printed at Nuremberg, in 1781; and the copies bearing the date of 1794, have only a new title. The two first parts only of this work have appeared.

———— *Brevior Notitia Litteraturæ Romanæ, in primis Scriptorum Latinorum, cum Supplementis*. Lipsiæ, 1789—1801. 3 vols. 8vo.

Of this work Harles himself published an abridgement, under the same title, in one volume 8vo, at Leipsic, in 1803. All his works are valuable, and necessary to the bibliographical and critical student. They are both scarce and dear in this country.

**HARRIS.**—*Philological Inquiries, in three Parts*. By James Harris, Esq. 8vo, London, 1781.

The third part of this work contains an interesting view of literature during the middle age: it was translated into French, under the title of *Histoire Littéraire du moyen Age, par Ant. Marie-Henri Boulard*. 12mo, Paris, 1789.

**HODY.**—*De Græcis illustribus, Linguae Græcæ Li—*

**terarumque humaniorum Instauratoribus, eorumque vitis scriptis, et elogiis, libri duo.** E. cod. potissimum MSS. aliisque authenticis ejusdem ævi monumentis deprompsit Humfredus Hodyus. Lond. 1742, 8vo.

Dr. Hody was Greek Professor at Oxford, where he died in 1706, and his curious work was published by Dr. Jebb: it is divided into two parts, the first of which gives an account of those learned Greeks who retired to Italy before the capture of Constantinople by the Turks; and the second, of those who withdrew thither after that event. This book is seldom to be met with: a copy is in the library of the London Institution. Peignot says, there are some copies on large paper. Hody also is the author of a learned book *De Bibliorum Textibus originalibus, Versionibus Græcis et Vulgatâ Latinâ*, on the original text, Greek and Latin vulgate versions of the Bible, folio, Oxford, 1705. In this work he has reprinted his celebrated dissertation against Aristæas's History of the 72 Interpreters, in which he has completely detected the fabulous narrative.

**HUET.**—Memoirs of the Life of Peter Daniel Huet, Bishop of Avranches: written by himself, and translated from the original Latin, with copious notes, biographical and critical. By John Aikin, M.D. London, 1810, 2 vols. 8vo.

The notes of Dr. Aikin contain various particulars relative to the literary history of the time, during which Huet flourished.

**AN INTRODUCTION** to the Literary History of the fourteenth and fifteenth Centuries. 8vo, London, 1798.

A small work, but replete with interesting information relative to the state of literature during the dark ages.

**JORTIN.**—The Life of Erasmus. By the late Rev. John Jortin, D.D. London, 1808, 3 vols. 8vo.

The first edition of this well-known work appeared in 2 vols. 4to, 1758—60: under the names of several considerable persons, with whom Erasmus was connected or concerned, Dr. J. has given concise notices, illustrating the literary history of that age. A '*Life of Erasmus, more particularly that part of it which he spent in England,*' was published at Cambridge, in 1726, 8vo. By Dr. Samuel Knight, which is frequently referred to by Jortin.

KOHLII (JOHANNIS PETRI) *Introductio in Historiam et Rem Literariam Slavorum, imprimis sacram; sive Historia Critica Versio Slavonicarum maxime insignium, nimirum Codicis Sacri et Ephremi Syri, duobus libris absoluta.* Altonaviæ, 1729, 8vo.

Peignot has abridged the title of this work, so that it appears to be an Introduction to the Literary History of the Transylvanians: it is in fact the first portion of such a work, but was never completed. At the end of his preface, Kohlius has given a list of eleven works which he had in contemplation; the last of which is a life of the celebrated astronomer, Hevelius, to be drawn up from his literary correspondence, to seventeen volumes of which, in Hevelius's own handwriting, he had access. This little volume is of great rarity.

MANETTI.—*Specimen Historiæ Literariæ Florentinæ sæculi decimi tertii ac decimi quarti, sive vitæ Dantis, Petrarchæ, ac Boccacii, a celeberrimo Janotto Manetto, sæculo xv scriptæ, literarumque tam Græcarum quam Latinarum, jam tum resurgentium, incunabula exhibentes, quarum duæ nunc in lucem prodeunt, recensente Laurentio Mehus.* Florence, 8vo, 1751.

Manetti was a pupil of Chrysoloras, and one of those illustrious men who contributed to the revival of literature in Italy. (Month. Rev. O. S. vol. iv. p. 298.)

MILLOT and PALAYE.—*Histoire Littéraire des*

**Troubadours**, contenant leurs vies, les extraits de leurs pieces, et plusieurs particularités, sur les mœurs, les usages, et l'histoire du douzième et treizième siècles. Paris, 1774, 3 vols. 12mo.

The materials of this curious work were collected at a great expense, by M. Palaye, who did not live to prepare them for the press: this task devolved on the Abbé Millot, who has executed it with great judgment, and prefixed a preliminary discourse on the Troubadours. An abridged translation was published by Mrs. Dobson some years since, intituled "The Literary History of the Troubadours, containing their lives, extracts from their works, and many particulars relative to the customs, morals, and history of the twelfth and thirteenth centuries." The last edition was in 12mo, 1807.

**NEGRI.**—*Istoria degli scrittori Fiorentini*, da Giulio Negri. Ferrara, 1722, fol.

"This work," says Peignot, "is valuable; it contains a notice of upwards of two thousand Florentine authors, who wrote in the five preceding centuries: all their works are cited, whether printed or in manuscript, as well as the language and subject in which they are composed."

**PALISSOT.**—*Memoires pour servir à l'histoire de notre Littérature, depuis François 1<sup>er</sup> jusqu'à nos jours*, par Charles Palissot. Paris, 1803, 2 vols. 8vo.

**POCCIANTI** (MICH.) *Catalogus scriptorum Florentinorum omnis generis, quorum et memoria extat, atque lucubrationes in litteras relatæ sunt ad nostra usque tempora 1589; cum additionibus fere 200 scriptorum Lucæ Ferrinii*. Florentiæ, Ph. Junctæ, 1589, 4to.

A valuable work, which preserves the memory of several old writers, who at present are almost unknown; though many of them are not without merit.

**ROSCOE.**—*The Life of Lorenzo de' Medici*, called

the Magnificent. By William Roscoe. London, 4to, 2 vols. 1796; also in 3 vols. 8vo.

ROScoe.—The Life and Pontificate of Leo the Tenth. By William Roscoe. London, 1806, 6 vols. 8vo; also in 4 vols. 4to.

ROSSI.—Dizionario storico degli autori ebrei e delle loro opere, disteso dal dottore G. B. De Rossi. Parma, dalla reale stamperia, 1802, 2 vols. 8vo.

M. de Rossi is perhaps the only person among modern literati who could engage in such a work; as his knowledge of Hebrew literature is uncommon and extensive, and he possesses a valuable collection of Hebrew books and MSS. The Hebrew text is printed in Roman characters, according to the Italian pronunciation. (Critical Review, Third Series, vol. I. p. 588.)

ROUJOUX.—Essai d'une Histoire des Révolutions arrivées dans les Sciences et les Beaux Arts, depuis les temps héroïques jusqu'à nos jours. Par P. G. de Roujoux. Paris, 1811, 3 vols. 8vo.

This is a pleasing sketch of the Revolutions which have taken place in the sciences and fine arts.

SALVERTE.—Tableau de la Littérature de la France, au dix-huitième siècle, par Eusèbe Salverte. 8vo. Paris, 1809.

SCHOELL.—Histoire Abrégée de la Littérature Grecque, depuis son origine jusqu'à la prise de Constantinople par les Turcs. Par F. Schoell. Paris, 1813, 2 vols. 8vo.

This work is among the most recent that have arrived from France; and presents an able sketch of the literary history of Greece during the period above noticed. The first volume is appropriated to profane literature; in the second sacred and ecclesiastical literature is discussed. The principal edi-

tions of the Greek Septuagint and other New Testaments are briefly noticed, with their translations into French : and to these succeed the fathers of the church and other Greek ecclesiastical writers, to the fifteenth century. The value of this useful work would have been increased, if M. Schoell had briefly indicated, in his first volume, the principal editions of the Greek classic writers. He announces an “*Histoire Abrégée de la Littérature Latine*,” upon the same plan. To this gentleman, who unites in his person the double character of author and bookseller, we are indebted for a useful *Repertoire de la Littérature ancienne, ou Choix d'Auteurs classiques Grecs et Latins, d'ouvrages de critique, d'archéologie, d'antiquité, de mythologie, d'histoire, et de géographie anciennes, imprimés en France et en Allemagne*.” Paris, 1808, 2 vols. 8vo.

**SENEBIER.**—*Histoire Litteraire de Genève*, par Jean Senebier. Genève, 1786, 3 vols. 8vo.

Among the eminent men who have dignified the republic of Geneva by their residence in it, the illustrious reformer, John Calvin, stands conspicuous. M. Senebier has given an ample account of his virtues and his faults, in his public ministry and in his private life. “Never have we seen judgment, candour, impartiality and careful inquiry more eminently displayed in any piece of biographical painting, than they are here in the portrait of this eminent man.” *Monthly Review*, Old Series, vol. lxxv. p. 561.

**SISMONDI.**—*De la Littérature du midi de l'Europe*, par J. C. L. Sismonde de Sismondi. 8vo, vols. i. and ii. Paris, 1813.

Two other volumes are designed to complete this very interesting work : an English translation has been announced, which has not yet made its appearance.

**TABLEAU** de la Littérature Française pendant le dix-huitième siècle. 8vo, London, 1813.

**De la Littérature Françoise, pendant le dix-huitième siècle. D'après la seconde édition de Paris. 8vo, London, 1813.**

These publications are reprints of a most able essay on the state of literature in France during the eighteenth century, which was published at Paris in 1812. The principles of the philosophists are well and clearly exposed.

**TABLETTES Biographiques des Ecrivains François, depuis la renaissance de Lettres, jusqu'à ce jour; le lieu, l'époque de leur naissance, et de leur mort; le genre dans lequel ils se sont distingués, leurs productions manquantes, les éditions estimées et recherchées de leurs oeuvres; par N. A. G. D. B. (De Bray?) 8vo, Paris, 1810, second edition.**

This useful work is divided into two parts; the first of which comprises the deceased writers; the second, those living at the time of publication. The various particulars indicated in the title are briefly given: to the first part is prefixed an "Avis de l'Editeur," containing a list of the best bibliographical works in the French language; and to the second is annexed a list of the principal authors, classed according to the faculties in which they wrote.

**THURA (ALBERTI, LAURENTII FIL.) Idea Historiæ Litterariæ Danorum, in duas partes divisa; quarum prior Danorum linguam, scholas, gymnasia, academias, collegia academica, honores academicos, professores studiosos, bibliothecas, bibliothecarios, typographia et bibliopolia breviter recenset; posterior studiorum in Dania per duo ferè secula posteriora originem, progressum et fata complectitur. 8vo. Hamburgh, 1723.**

A copy of this very rare little work is marked in Mr. Priestley's catalogue for 1814, (No. 6347) at £1 11s. 6d.

**TIRABOSCHI.—Storia della Letteratura Italiana del**

cavaliere abate Girolamo Tiraboschi. Seconda edizione Modenese. Modena, 1787—1794, 9 tom. in 16 vols. quarto.

This work has long held a distinguished rank among the histories of literature. An abridged translation of it was published in French at Berne, intitled “ *Histoire de la Littérature d’Italie, tirée de Tiraboschi, et abrégée par Ant. Landi,*” in 1785, 5 vols. 8vo. That part of Tiraboschi’s work, which relates to Italian poetry, has been selected and published by Mr. Mathias, under the following title: “ *Storia della Poesia Italiana, scritta da Girolamo Tiraboschi, tratta della sua grand’ opera intitolata Storia Generale della Letteratura Italiana,*” London, 1803, in four very elegant crown octavo volumes. Mr. Mathias’s work presents a general view of the Italian poets, with an account of their works, and some memoirs of their lives, and divided into centuries, from the rise of the Provençal poetry to the year 1700.

**TODERINI.**—Della Letteratura Turchesca, dell’ Abate Giambattista Toderini. Venezia, 1787, 3 tom. 8vo.

——— De la Littérature des Turcs, par l’Abbé Toderini; traduite de l’Italien en François, par l’Abbé de Cournand. Paris, 1789, 3 vols. 8vo.

The Abate Toderini resided at Constantinople in the family of the Venetian Ambassador (to whose son he was preceptor,) from 1781 to 1786, and availed himself of the opportunity thus afforded to him, to make extensive researches into the literature of the Turks. His work is divided into three general parts; the first of which treats of the studies of the Turks; the second, of their libraries and academies; and the third, of their typography. The last volume concludes with a chronological table of the Sultans of the Osman race, from the year of the Hegira 657 (1258) until the year of the same Hegira 1187 (1774) when the Sultan Abd’ul Hamed was elected. Both the French and the Italian editions of this work are scarce and dear in this country.



## CHAPTER II.

*Writing—Printing.*

## SECTION I.

*Authors who have written on the materials used for writing.*

---

**BREITKOPF.**—Versuch den ursprung der spiel Karten, die ein fuhrung des leinen papers, et den anfang der Holtzschneide Kunst in Europe, &c. i. e. An Essay on the origin of Playing Cards, Linen Paper, and the rise of carving on Wood in Europe, by John Gotlieb Immanuel Breitkopf. Vol. I. 4to, 1784, Leipsic. With seven plates.

Mr. Breitkopf was an eminent printer, type-founder, and bookseller of Leipsic, to whom the typographic art is indebted for some valuable improvements. In the volume just mentioned he treats only on the origin of playing cards and of linen paper. The latter part of the work which treats on the invention of engraving on wood was finished before his death, but has not yet been published.

**GUILANDINI (MELCH.)** Papyrus, seu Commentarius in tria C. Plinii Majoris de papyro capita, recensente et summariis atque indicc augente Henrico Salmuth. Amberg, 1613, 8vo.

The first edition of this work was printed at Venice in 1572, 4to. Scaliger published some *Animadversiones in Guilandinæ Commentarium* in the Lyons edition of Pliny, 1582, folio.

**KIRCHMAYERI (SEBASTIANI)** Dissertatio de Papyro Veterum. Vittebergæ, 1666, 4to.

This work, Peignot remarks, is a tasteless and immethodical extract from Guilandinus.

**KOOPS.**—Historical account of the Substances which have been used to describe events and to convey ideas, from the earliest date to the invention of paper. By Mathias Koops. 8vo. London, 1801.

Mr. Koops was patentee of a process for refabricating paper, as well as for making it of straw: since the remarks contained in the first chapter of this work were written, the author has met with a copy of Mr. Koops's book, printed on *straw paper*. It is in the library of the London Institution. A second edition is now in our possession: it was printed in 1801 on *paper re-made* from old printed and written paper; and the Appendix to the same edition is stated to be printed on "*paper made from wood alone, the produce of this country, without any intermixture of rags, or any other vegetable substance.*"

**MEERMANNI (GERARDI)** Admonitio de chartæ nostratis, seu lineæ, origine. Rotterdam, 1762, 8vo.

—— et doctorum virorum ad eum Epistolæ, atque observationes de chartæ vulgaris seu lineæ origine, edidit ac præfatione instruxit Jac. van Vaassen. Hagæ Comitum, 1767, 8vo.

**SCHAEFFER (J. CHRIST.)** Neue Versuch und Muster, etc. i. e. New invention and specimens for making paper from every kind of stuff and the bark of trees. 4to. 3 parts, Regensburg, 1765-71, with coloured plates.

With this most curious German work I am acquainted only from the notice given of it by MM. Brunet (tom. ii. p. 453.) and Delandine. (Manuscrits de la Bibliothèque du Lyon, tom. i. p. 47.) From the latter I learn that M. Schaeffer has given various processes for making paper without rags, together with specimens of various vegetable papers. Among these

are samples made from the cotton flowers of the poplar tree, wasps' nests, wood-shavings, moss, beech, willow, aspen tree, mulberry tree, clematis, and pine tree; from hemp and hop-stalks, the barks of the vine, the leaves of aloes and the lily of the valley; from orach, mugwort, the typha or reed-mace, barley straw, cabbage stalks, the stems of thistles, burdock, confervas, maize, and broom, and from Bavarian turf.—A few particulars relative to Dr. Schaeffer's processes are communicated in the third volume of Dr. Willich's "*Domestic Encyclopædia*," p. 334—337.

UNGER (JOS. GOD.) *Dissertatio de Papyro frutice, ad Esaiæ xix. 7.* Lipsiæ, 1737, 4to.

WEHRs.—*Von Papier, &c. i. e. On Paper, and Substances which, before its invention, served for the purposes of writing.* By G. F. Wehrs. Part I. Hanover, 1788, 8vo.

"Mr. Wehr thinks it certain that paper was made of linen in 1308. This is a curious work, and contains much interesting information relative to an article now become so important in society." (*Analyt. Rev.* vol. ii. p. 99.)

---

The materials in use for preserving ideas before the invention of paper, are noticed incidentally by various authors who have treated on writing, as Mr. Astle (*on Writing*, chap. viii.) Mr. Bruce (*on the Papyrus*, *Travels*, vol. vii. p. 117-131); Father Calmet, (*Dissertation sur la matière et forme des livres anciens*, in his *Commentary*, tom. i. pp. xl—xli. folio edit.) Count Caylus (*on the Papyrus*, in *Mem. de l'Acad. des Inscriptions*, tom. xxvi. p. 267, *et seq.*); Montfaucon (*Dissertation sur la plante appelée papyrus, sur le papier de l'Egypte, sur le papier de coton, &c.* *Mem. de l'Acad. des Inscr.* tom. vi. p. 592, *et seq.*, and in his *Palæographia Græca*); Salmasius, in his *Exercitationes Plinianaæ*; De Vaines (*Dict. de Diplomatique*, tom. i. art. *Ecriture*,) Mabillon and Maffei in their treatises on the Diplomatic Art, &c. &c. &c.

## SECTION II.

*Works on the Origin of Language, Letters, and Writing.*§ 1. *Origin of Language.*

**ADELUNG.**—*Mithridates, oder Allgemeine Sprachenkunde; i. e. Mithridates, or a general History of Languages; with the Lord's Prayer as a specimen, in nearly five hundred Languages and Dialects.* By J. C. Adelung, Aulic Counsellor and Professor at Dresden. 8vo. vol. I. Berlin, 1806. vol. II. (continued by Professor Vater) 1809; vol. III. Part I. 1812.

On this elaborate work the reader will find an able critique in the *Quarterly Review*, No. xix. p. 251—292.

**BEATTIE.**—*The Theory of Language, in two Parts.* By James Beattie, LL.D. F.R.S. and Professor of Moral Philosophy and Logic at Aberdeen. 8vo, London, 1788.

The first edition of this treatise appeared in 1783, in a 4to volume of Essays. Dr. B. considers both language and the art of writing to have been divinely communicated to mankind.

**BERGIER.**—*Les Elémens primitifs des Langues, découverts par les comparaisons des Racines de l'Hebreu avec celles du Grec, du Latin et du Français, par N. S. Bergier.* 12mo, Paris, 1764.

For an account of this learned work, see *Monthly Review*, (O. S.) vol. xxx. pp. 504—514. The Paris edition of 1801 is not held in equal esteem with that of 1764.

**BIBLIANDRI (THEOD.)** *De Ratione Communi omnium linguarum et litterarum Commentarius.* 4to, Tiguri, 1548.

**BREREWOOD.**—*Enquiries touching the Diversity of*

Languages and Religion, through the chief parts of the world. By Edward Brerewood. 4to, London, 1614. Again in 1622. (A copy of this edition is in the library of the London Institution.) A Latin translation of this learned work was published at Frankfort in 1659, 12mo: and a French version, by M. de la Montagne, appeared at Paris in 1640, 8vo. All these editions are now rare.

COPINEAU.—Essai synthétique sur l'origine et la formation des Langues. Par M. Copineau. 8vo, Paris, 1774.

DE BROSSES.—Traité de la Formation mécanique des Langues, et des principes physiques de l'Etymologie, par Charles De Brosses. Paris, 1765, 2 tom. 12mo.

This work of the President de Brosses is highly esteemed: the reprint of it, made a few years since, is in less request than the original edition.

DENINA.—La Clef des Langues: ou observations sur l'origine, et la formation des principales langues qu'on parle et qu'on écrit en Europe, par Carlo Denina. Berlin, 1805, 3 vols. 8vo.

DURET.—Le Thrésor de l'Histoire des Langues de cet univers, par Claude Duret. Cologne, 1613, or Yverdon, 1619, both in 4to.

These two dates belong to the same edition, the title-page only being altered. Duret professes to treat, *inter alia*, of the languages of animals and of angels. Notwithstanding this absurdity, his work is valuable, and has furnished Dr. Fry with several specimens for his Pantographia, noticed *infra*, p. 455.

GEBELIN.—Le Monde Primitif, analysé et comparé avec le monde moderne. 4to, Paris, 1778—1782. 9 vols. with plates.

**MELIN.**—Histoire naturelle de la Parole, ou précis rigine du langage et de la Grammaire Universitaire, extrait du Monde Primitif. Paris, 1776, 8vo.

These learned works (the latter particularly) are very rare in England.

**GUICHARD.**—Harmonie etymologique des Langues, quelle, par plusieurs Antiquitez et Etymologie, se prouve que tous les langues sont descendues de l'Hebreu, par Estienne Guichard. Paris, 1618, 8vo.

**WONDELII (GOTHOFREDI)** Synopsis universæ philologie quâ unitas et harmonia linguarum totius orbis continentur. Norimbergæ, 1741, 8vo.

**RYAS (D. LORENZO)** Catalogo delle lingue conosciute e notizia della loro affinità e diversità. Cesena, 1785, 4to.

— Origine, formazione, meccanismo ed armonia di tutti i dialetti. Cesena, 1785, 4to.

— Vocabulario poliglotta, con prolegomeni sopra tutte le lingue. Cesena, 1787, 4to.

— Saggio pratico delle lingue, con prolegomeni e raccolta di Orazioni Dominicali in più di trecenti dialetti. Cesena, 1782, 4to.

These works form 17th, 18th, 20th and 21st volumes of M. Adlung's elaborate Idea del Universo, Cesena, 1778—1787, in 4 vols. 4to. Adelung and his continuator have made liberal use of M. Hervas' labours. Brunet states, that the author cast and considerably enlarged his *Catalogo delle lingue conosciute*, and published it (in Spanish) at Madrid, 1800-5, 4 vols., 4to. Brunet, Manuel, tom. i. p. 529.

**HERVAS.**—The Origin of Language and Nations, hierarchically and etymologically defined and fixed, after the

method of an English, Celtic, Greek and Latin English Lexicon. Together with an historical preface, and hieroglyphical definition of characters, &c. By Rowland Jones. 4to, London, 1764.

An attempt to prove the Welsh to have been the primeval language. See Month. Rev. (O. S.) vol. xxxi. p. 428.

MAUPERTUIS.—*Reflexions philosophiques sur l'Origine des Langues et la Signification des Mots*, par Moreau de Maupertuis. 12mo, no date.

Of this extremely rare volume, Brunet (tom. ii. p. 123) says that only twelve copies were printed: it is however contained in the first volume of his works.

MICHAELER (C.) *De Origine Linguae, tum primariae tum et speciali, Commentatio*. Viennæ, 4to, 1788.

MITFORD.—*Inquiry into the principles of the Harmony of Language*, by William Mitford, Esq. 8vo. London, 1804. Second edition.

MONBODDO.—*The Origin and Progress of Language* (by James Burnet, Lord Monboddo). Edinburgh, 1774—1792, 6 vols: 8vo.

PLUCHE.—*La Mecanique des Langues, et l'Art de les enseigner*, par Noel Pluche. Paris, 1751, 12mo.

TANZINI.—*Sopra la Lingua primitiva, e sopra la Confusione de' Linguaggi sotto Babele, Lezione accademica da Giuseppe-Maria Tanzini*. Roma, 1742, 8vo.

§ 2. *Works on the Origin of Letters and of Writing.*

ALLWOOD.—*Literary Antiquities of Greece; as developed in an attempt to ascertain principles for a new Analysis of the Greek Tongue, and to exhibit those*

principles as applied to the elucidation of many passages in the ancient history of that country. To which are added, Observations concerning the Origin of several of the literal characters in use among the Greeks. By the Rev. Philip Allwood, A.M. 4to, London, 1799.

**ASTLE.**—The Origin and Progress of Writing, as well hieroglyphic as elementary, illustrated by Engravings taken from Marbles, Manuscripts, and Charters, antient and modern: also some account of the origin and progress of printing. By Thomas Astle, Esq. F.R.S. F.S.A. 4to, London, 1784; 2d edition, 1803.

The completest work on the subject of writing, extant in this or any other language. The edition of 1803 contains an additional plate, from a MS. in the British Museum, and a portrait of the author. There are a few copies of both editions in folio.

**BANGII (THO.)** Cœlum orientis et prisci mundi, tria—de exercitationum litter. repræsentatum; seu exercitationes de litteris antiquis. 4to, Hauniæ, 1657.

**CANEPARII (PETRI MARIÆ)** De Atramentis cujuscumque generis, Opus. 4to, Londini, 1660.

**CONJECTURAL** Observations on the Origin and Progress of Alphabetic Writing. 8vo, London, 1772. The author proves successfully that writing was a divine communication to mankind.

**FRY.**—Pantographia; containing accurate Copies of all the known Alphabets in the world, together with an English explanation of the force or power of each letter; to which are added specimens of all well authenticated oral languages; forming a comprehensive digest of phonology. By Edmund Fry, [M.D.] Royal 8vo. London, 1799.



This highly interesting work is the result of sixteen years' research: the specimens of characters are executed with great neatness.

**HODGKIN.**—*Calligraphia Græca et Poecilographia Græca*, a work explaining and exemplifying the mode of forming the Greek Characters with ease and elegance, according to the method adopted by Dr. Thomas Young, and exhibiting a copious Collection of the various forms of the Letters, and of their connexions and contractions. Written by John Hodgkin, and engraved by H. Ashby. Small folio, London, 1807.

The Greek Scholar will find this work an useful addition to his library. One of the plates contains the various forms of the Greek Alphabet, from the age of Cadmus to the 14th century of the Christian æra, comprehending a period of near 3000 years. The eleven last plates exhibit the various Abbreviations and Contractions of Greek Words and Letters which are found in Inscriptions, MSS. and Books. Some of these were communicated by that late prince of Greek scholars, Professor Porson; and others are copied from those which Villoison found in the Lexicon of Apollonius. This production is embellished with the most beautiful Greek characters, which the scholar may copy with advantage, who wishes to make a proficiency in the Calligraphy of that Language. (Crit. Rev. 3d Series, vol. xv. p. 108.)

**HUGO** (HERMANNUS, Societatis Jesu,) *de prima Scribendi Origine et Universæ rei literariæ Antiquitate; cui notas, opusculum de Scribis, apologiam pro Wæchtlero, præfationem, et indices adjecit C. H. Trotz, J.Ctus. 8vo, Traj. ad Rhen. 1738.*

This is the best edition of a rare and curious work which first appeared at Antwerp in 1618. To be perfect, it ought to contain a plate; exhibiting twenty-four possible methods of

writing, for no nation has ever adopted them. A copy of the best edition, from the late Rev. Dr. Gosset's library (No. 2640,) was sold for the very moderate sum of nine shillings. An abridged French translation was published in 12mo, Paris, 1774.

**KIRWAN.**—On the Primæval Language of mankind, by Richard Kirwan, Esq. (in the Transactions of the Royal Irish Academy, vol. x.)

**KNIGHT.**—An analytical Essay on the Greek Alphabet. By Richard Payne Knight. 4to, London, 1791.

**LEGANEUR.**—La Calligraphie, ou Belle Ecriture de la lettre Grecque. Par Guillaume Leganeur. 4to, Paris, 1599.

This small volume consists of only fourteen leaves, eleven of which are engraved, and exhibit specimens of different Greek writing, after the most beautiful MSS. Brunet remarks that it is not of much value in commerce. (Manuel, tom. ii. p. 30.)

**MASSEY.**—The Origin and Progress of Letters; with an account of the most celebrated English penmen and their works. By William Massey. 8vo, London, 1763.

Copies of this work are in the libraries of the Royal and London Institutions.

**NICOLS.**—De Literis inventis Libri sex, ad illustrissimum principem, Thomam Herbertum, Pembrokiæ Comitem, auctore Gulielmo Nicols, A.M. 8vo. Lond. 1711. In hexameter and pentameter verse, in which the author dexterously introduces the names of many antient, and some modern literati. The notes will repay the trouble of perusal.

**PALATINO.**—Libro nel qual s'insegna a scriver ogni sorte delle lettera, anticha e moderna di qualunque natione. Opera di Giovanni Battista Palatino. sm. 4to, Roma, 1561, with plates.

**WORKS ON THE**  
**WACHTER.**—*Naturæ et Scripturæ Concordia, seu de antiquissimis scribendi modis ante litteras inventas* (a J. G. Wachtero.) 4to, Lipsiæ, 1752.

**WAKEFIELD.**—*Essay on the Origin of Alphabetical Characters.* By Gilbert Wakefield, B.A.—*Manchester Transactions*, vol. ii.

Mr. W. is of opinion that alphabetical characters were not of human invention, but communicated to man by God himself. This able essay is also reprinted in the second volume of his *Memoirs*. The same origin is also ably proved by Dr. A. Clarke in "*Remarks on the Origin of Language and Alphabetical Characters*," in vol. ii. of his "*Bibliographical Miscellany*."

**WISE.**—*Enquiries concerning the first inhabitants, language, religion, learning and letters of Europe.* By Francis Wise. 4to, Oxford, 1758.

§ 3. *Works on Hieroglyphics.*

**DEVERELL.**—*Discoveries in Hieroglyphics and other antiquities; in progress to which many favourite compositions are exhibited in a light entirely new, and such as renders them infinitely more amusing, as well as more instructive to readers of earlier times.* By Robert Deverell, Esq. London, 6 vols. 8vo, 1813.

This work is illustrated with 196 engravings on wood, and with several plates, containing various groups of figures. The present notice is derived from the author's advertisement in the newspapers; the work (we understand) was withdrawn after a few copies only had been sold.

**DISPUTATION** sur l'Écriture Hieroglyphique. Amst. et Paris, 1762.

In opposition to the theory of Bishop Warburton. *Essai sur les Hieroglyphes, ou nouvelles Lettres sur cet sujet* (par M. Bertuch). 4to, Weimar, 1801.

HAM  
 Charac  
 Priests  
 Arabi  
 Was  
 Lor  
 See  
 n

**HAMMER.**—*Antient Alphabets and Hieroglyphic Characters explained, with an account of the Egyptian Priests, their classes, initiation and sacrifices, in the Arabic language. By Ahmad Bin Abubekr Bin Washis; and in English by Joseph Hammer. 4to, London, 1806.*

See an account of this curious work in the “*Classical Journal*,” vol. i. pp. 61—64.

**HORAPOLLINIS** *Hieroglyphica, Græce et Latine, cum integris observationibus et notis Joann. Merceri et David. Hoeschelii, et selectis Nicolai Caussini. Curante Joanne Cornelio De Pauw. 4to, Traj. ad Rhen. 1727.*

**KIRCHER** (ATHANASII) *Obelisci Ægyptiaci Interpretatio Hieroglyphica. fol. Romæ, 1666.*

——— *Obeliscus Pamphilius; hoc est, Interpretatio nova Obelisci Hieroglyphici, quem ex veteri Hippodromo Antonini Caracallæ Cæsaris in Agonale Forum transtulit Innocentius X. fol. Romæ, 1650.*

——— *Œdipus Ægyptiacus; hoc est, Universalis Hieroglyphicæ veterum Doctrinæ, temporum injuriâ abolitæ, instauratio. Romæ, 1652—1654, 4 vols. folio.*

All the works of the laborious and erudite father Kircher, on the subject of hieroglyphics, are scarce: the last-mentioned work is in the greatest request.

**LANGLOIS.**—*Discours des Hieroglyphes Egyptiens, Emblemes, etc. avec 53 tableaux hieroglyphes, par Pierre Langlois, Sieur de Bellestat. 4to, Paris, 1584.*

**PIERU** Valeriani (Joannis, Bellunensis) *Hieroglyphica, sive de sacris Ægyptiorum aliarumque gentium literis. Accesserunt ejusdem pro sacerdotum barbis declamatio,*

**et varia poemata: item Hieroglyphicorum Collectanea, ex veteribus et neotericis descripta. fol. Lugduni, 1610.**

The best edition of Pierius on hieroglyphics is that of Lyon, 1686, in folio. Pierius also wrote a celebrated work *De Infelicitate Litteratorum*, which he was well qualified to execute, having in his youth been obliged to servitude as a domestic, though descended from an antient family. He was drawn from obscurity by a paternal uncle, who educated him: and so rapid was his progress that he was caressed by men of letters, and especially those patrons of literature, Cardinal Bembo, and the Popes Leo X. and Clement VII. by whose liberality he was placed in affluent circumstances. His apology for the beards of priests contains very curious researches on long beards, which he authorizes by the law of Moses, as well as by the examples of Popes Julius II. and Clement VII.; and also of many cardinals, bishops and magistrates of his own time. Pierius died at Padua, December 25, 1558, at the age of 81. He is also known in literary history by his proper family name of Giovanni Pietro Bolzani.

**PIGNORII (LAURENTII) Mensa Isiaca, quâ sacrorum apud Ægyptios ratio et simulacra explicantur. 4to Amst. 1670.**

The best edition of a most curious work. Pignorius is allowed to have succeeded best in deciphering the meaning the mystic Table of Isis: the first edition of his work peared at Frankfort, in 4to, 1608, with plates, by J. T. J. I. De Bry.

**WARBURTON.**—*Essai sur les Hieroglyphes des Étiens, où l'on voit l'origine et les progrès du langage de l'écriture, l'antiquité des sciences en Égypte, l'origine du culte des animaux, par Warburton, de l'Anglois par Leonard de Malpeine. Paris, 2 vols. 12mo.*

This work is a translation of Bishop Warburton's "Divine Legation of Moses Demonstrated," Book iv. Sections ii—vi. forming nearly the whole of the fourth volume of his Works (8vo edition, 1811.) Bishop W.'s opinion is the most rational of all that have been offered on the very difficult subject of hieroglyphics. An abstract of it is given *supra*, pp. 86—97. Brunet observes, that the French translation is scarce and in considerable request. Manuel, tom. ii. p. 664.

**ZÖEGA**—De Origine et Usu Obeliscorum, ad Pium VI. P. M. Auctore Georgio Zöega, Dano. folio, Romæ, 1797.

Though this profoundly archæological work bears the date of 1797, it was not published till the close of 1800: it is illustrated with ten vignettes and eight engravings. Copies of it are in the libraries of the Royal and London Institutions.

§ 4. *Diplomatics, or the Art of Writing, Deciphering, and Arranging antient Writings.*

**ANDERSON**.—Selectus Diplomatum et Numismatum Scotiæ Thesaurus, tabulis æneis pereleganter expressorum cura Jacobi Anderson. fol. Edinburgi, apud Ruddimannos, 1735.

A work of extreme rarity and of great value: copies of it are in the British Museum, in the libraries of the Royal and London Institutions, and in the library of the Writers to the Signet at Edinburgh. One division of it (the fifth) exhibits the characters and abbreviations used in antient MSS. The Latin preface to this elaborate work (written by Mr. Ruddiman) was translated and published at Edinburgh, in 1772, in 12mo, intituled "An Introduction to Mr. James Anderson's Diplomata Scotiæ. To which is [are] added Notes, taken from various authors and original manuscripts. By Thomas Ruddiman, M.A. This Introduction gives an account of the antiquity of writings, the antient value of money and prices of provisions in Scotland, and

**DU CANGE.**—*Glossarium ad Scriptores medise et infime Latinitatis*, auctore Carolo Dufresne, Domino Du Cange. Editio nova, locupletior et auctior, opera et studio monachorum ordinis S. Benedicti à Congregatione S. Mauri. folio, Paris, 1733, 6 vols.

The first edition of this celebrated work appeared at Paris, in 1678, in three vols. folio: the preface of Du Cange is an elaborate dissertation on the causes of the corruptions of the Latin language. Purchasers of the Benedictine edition should ascertain, that the fourth volume contains between columns 912 and 994, nine plates of impressions of the coins of the kings of France and of several bishops and great nobles, who had the privilege of issuing money. The article *Monogramma* (column 1020) ought also to be illustrated with a plate representing the monograms of several popes and of very many of the French kings.

**CARPENTIER.** — *Glossarium Novum ad Scriptores medii ævi, cum Latinos tum Gallicos, seu Supplementum ad auctiorem Glossarii Cangiani editionem. Accedunt varii indices. Collegit et digessit D. P. Carpentier. Parisiis, 1766, 4 tom. fol.*

The value of these two works has long been generally acknowledged: they are indispensable to the philologist and to the student of diplomatic MSS. and ought not to be separated. An abridgment of them was published by the late Professor Adelung, intituled *Glossarium Manuale ad Scriptores medie et infime Latinitatis, ex Glossariis Car. Dufresne D. Du Cange et Carpenterii in compendium redactum*, in six large 8vo vol. Halæ, 1772—1784.

**GATTERER (J. CH.)**—*Commentatio diplomatica de methodo ætatis codicum manuscriptorum definienda*. 4to, Goettingen, 1768.

**GERRARD.** — *Siglarium Romanum, sive explicatio*

**starum ac Literarum**, quæ hactenus reperiri potuerunt, in marmoribus, lapidibus, nummis, auctoribus, hisque Romanorum veteribus, ordine alphabetico distributa. Curante Johanne Gerrard. Londini, 1792, 10.

**GERMON (BARTH.)** De veteribus regum Francorum plomatibus, et ad Johannem Mabillonium Disceptatio. —Ejusdem Disceptatio secunda.—Disceptatio tertia, versus Theodori Ruinart et Justi Fontanini vindictis. Paris, 1708—1707, 3 vols. 12mo.

work of some value, when the three parts are bound together: it is usually joined to Mabillon's work *de Re Diplomatica*. The third disquisition is in reply to Fontanini's *Vindiciæ Antiquorum Diplomatum adversus Barth. Germonii disceptationem*. 4to, Romæ, 1705. A copy of this not mentioned work is in the library of the Royal Institution.

**GODEFRIDI (BESSELII, Abbatis Gotwicensis)** Chronicon Gotwicense, seu Annales Monasterii Gotwicensis, ordinis Sancti Benedicti. Typis Monasterii Tergernensis, 1732, one volume in two parts, folio.

This volume consists of dissertations, preliminary to the *Chronicle* of Gottweich, and is an excellent treatise on the diplomatic art; the real author of which, according to Oberlin, was father Joseph Hahn. The *Chronicle* never appeared, so that the work is complete in itself, notwithstanding it purports to be the first volume. (Brunet, Manuel, tom. ii. p. 479.)

**L'ART de vérifier les Dates des Faits Historiques, des Chartes, et des Chroniques, depuis la naissance de Jesus Christ, par moyen d'une table chronologique.** Paris, 1783—87, 3 vols. folio.

This elaborate work was begun by Dom Maur, Dom Fr. d'Antine, Dom Clémencet, and Dom Durand, and was continued and edited by D. Fr. Clément. It was published



in eight *livraisons*, or numbers, forming three volumes. A copy of it is in the library of the London Institution.

LE MOINE.—Diplomatique Pratique; ou Traité de l'Arrangement des Archives et Trésors des Chartes, par M. Le Moine. Metz, 1765, 4to.

———— Supplément a la Diplomatique Pratique de M. Le Moine, contenant une méthode sure pour apprendre à déchiffrer les anciennes Ecritures, et arranger des archives, avec 53 planches, tant des alphabets, abréviations, que des Titres anciens et Gotiques. Par MM. Batteney et Le Moine. Paris, 1772, 4to.

The supplement was republished at Paris in 1775, 4to, under the title of '*L'Archiviste François.*'

MABILLON.—De Re Diplomatica Libri Sex, in quibus quidquid ad veterum instrumentorum Antiquitatem, Materiam, Scripturam et Stilum; quidquid ad sigilla, monogrammata, subscriptiones ac Notas chronologicas; quidquid inde ad antiquariam, historicam, forensemque disciplinam pertinet, explicatur et illustratur. Operâ et studio Johannis Mabillon. Lutet. Paris, 1709, fol.

The first edition of this well-known work appeared at Paris in 1681, folio; a supplement to it was published at Paris also in 1704. The edition of 1709 differs from the former only in having the sheets of the supplement reprinted, and the pages continued to 648. These two editions are to be found in most public libraries. Brunet mentions a *third* edition, *Dissertationibus variorum locupletata, notisque nunc primum illustrata a Marchione Bumbæ Jo. Adimari, etc. Neapoli*, 1789, 2 vols. folio. The purchaser of the edition of 1709 should see that it contains *sixty* plates of specimens of antient writing.

MAFFEI.—Istoria Diplomatica, che serve d'introdu-

zione all' arte critica in tal materia; con raccolta de' documenti non ancor divulgati, che rimangono in papyro Egizio e ragionamente sopra gl' Itali primitive da Scipio Maffei. Mantoua, 1727, 4to, con figure.

In the library of the London Institution.

**MARINI.**—I Papiri Diplomatici, raccolti ed illustrati dall' Abbate Gaetano Marini. Romæ, 1805, folio, with 22 plates.

This work comprises 157 diplomatic *papyri*, consisting of papal bulls, acts of sovereign princes, and papers respecting sales of property: these are illustrated with learned notes and numerous engravings. See a further account of M. Marini's elaborate work in Crit. Rev. Third Series, vol. xvii. p. 536.

**MONTFAUCON (BERNARDI DE)** Palæographia Græca sive de ortu et progressu Litterarum Græcarum, et de variis omnium sæculorum scriptionis Græcæ generibus, Libri sex, cum figuris et schematibus; accedit Joannis Comneni Descriptio Montis Atho, Græcè; Latinè vertit B. Montfaucon. Paris, 1708, folio.

In the library of the London Institution.

**NOUVEAU TRAITE' de Diplomatique**; où l'on examine les fondemens de cet art; on etablit des Regles sur le discernement des titres; et l'on expose historiquement les caractères des Bulles Pontificales, et des Diplomes donnés en chaque siècle: avec des éclaircissemens sur un nombre considérable de points d'histoire, de chronologie, de critique et de discipline; et la réfutation de diverses accusations intentées contre beaucoup d'archives célèbres, et sur tout contre celles des anciennes eglises. Par deux Religieux Benedictins, de la Congrégation de S. Maur. Paris, 1750, 6 tomes, 4to.

The authors of this highly esteemed work were MM. Tous-

tain and Tassin : copies of it are in the libraries of the written to the Signet, at Edinburgh, and of the Royal Institution, at London. The third volume contains a most copious list of the abbreviations occurring in antient writings, plates 60 and 61, pages 448, *et seq.*

OBERLIN.—*Artis Diplomaticæ primæ lineæ : in usum auditorum duxit Jer. Jac. Oberlinus. Argentorati (Strasburgh) 1788, 8vo.*

A small work of great rarity in this country : the Royal Institution possesses a copy. The book is divided into eleven tables on the following subjects. 1. *Diplomaticæ artis indoles.* 2. *Artis Diplomaticæ pars theoretica.* 3. *Diplomatum indoles et argumentum.* 4. *Scriptura Diplomatum.* 5. *Diplomatum contextus.* 6. *Diplomatum sanctio.* 7. *Artis Diplomaticæ pars practica.* 8. *Analysis Diplomatica.* 9. *Origines Diplomatum.* 10. *Diplomatum usus.* 11. *Diplomatum asseratio et custodia.* The work concludes with a good list (in 46 pages) of authors, who have treated either directly or indirectly on the diplomatic art.

RIVE.—*Prospectus de l'Essai sur l'Art de vérifier l'âge des miniatures peintes dans les manuscrits depuis le 14<sup>e</sup> siècle jusqu' au 17<sup>e</sup> inclusivement, par l'Abbé Rive. Paris, Didot, 1782, 12mo.*

The work, announced in this *brochure*, unfortunately for the lovers of literature, never appeared. The work was to have been in folio, and to have contained twenty-six plates : eighty copies only were to have been struck off, at 600 livres each. The plates were afterwards to have been deposited in the Cabinet at Versailles. (Peignot, *Dict. de Bibl.* tom. iii. p. 280. Brunet, *Manuel*, tom. ii. p. 400. *Dict. Historique*, tom. x. p. 492.) *Vide supra*, p. 133, note.

TROMBELLI.—*L'Arte di conoscere l'età de' codici Latini ed Italiani, da Giov. Chr. Trombelli. Bologna, 1756, 4to.*

**WALTHER.**—*Lexicon Diplomaticum, abbreviatio-  
nes syllabarum et vocum in Diplomatis et Codicibus, a  
Sæculo viii. ad xvi. usque occurrentes, exponens,  
junctis alphabetis et scripturæ speciminibus integris,  
studio Joannis Ludolphi Waltheri, cum præfatione  
Joannis Davidis Koeleri. Gottingæ, 1745, 2 tomes in  
one vol. folio.*

A work of very great rarity: excepting the prefaces and the table of contents, it is entirely engraven. The copies dated Ulm, 1756, differ from the edition of 1745 only in the frontispiece, and in having a preface by John Henry Jungius. The two parts contain, together, 225 plates, and the supplement 23 plates. Copies of the Ulm edition are in the libraries of the Royal and London Institutions, and of the Writers to the Signet, Edinburgh.

## CHAPTER III.

### *Works on Printing.*

#### SECTION I.

*Works on the History and Art of Printing, including a  
brief Analysis of the Authors' Hypotheses, relative to  
the Origin and Invention of Typography.*

**AFFO.**—*Saggio di Memorie sulla Tipographia Parmense del Sæcolo XV. del padre Ireneo Affo. Parma, 1791, 4to.*

A work of great research: it is divided into two parts, the first of which discusses the history of printing at Parma; and in the second is given a chronological notice of fifty

editions of the fifteenth century. Affo was born in 1741, and died at Busetto, his native town, in 1797. He was librarian to the Duke of Parma, and honorary professor of history in the university of that city. The republic of letters is indebted to him for several works evincing both his taste and the extent of his knowledge. Beside the above, we may notice his *Memorie degli Scrittori e Letterati Parmigiani*: 5 vols. 4to. Parma, 1789—1797. Tiraboschi mentions Affo as one of the first geniuses of Italy.

ALNANDER.—*Historiola artis Typographicæ in Sueciâ, auctore Joanne Alnander. Rostochii, 1725, 8vo.*

AMES—HERBERT—DIBDIN.—*Typographical Antiquities; being an historical account of printing in England, with some memoirs of our antient printers, and a register of the books printed by them, from the year 1471 to the year 1600, with an appendix concerning printing in Scotland and Ireland to the same time. By Joseph Ames. 4to, London, 1749.*

A second edition of this valuable work was published by the late Mr. William Herbert, “considerably augmented both in the memoirs and in the number of books,” in 3 vols. 4to, London, 1785, 1786, 1790. “A very valuable and accurate work, and as honourable to the British nation, as to the deep critical researches of the original compiler Mr. Ames, and his continuator Mr. Herbert” (Dr. Clarke.) Both these editions however are now in a great degree, if not entirely, superseded by the following elaborate and splendid publication of the Rev. Mr. Dibdin.

*Typographical Antiquities; or, the History of Printing in England, Scotland and Ireland; containing memoirs of our antient printers, and a register of the books printed by them. Begun by the late Joseph Ames, F.R. and A.S.S. Considerably augmented by William Herbert, of Cheshunt, Herts; and now*

greatly enlarged with copious notes, and illustrated with appropriate engravings, comprehending the history of English literature, and a view of the progress of the art of engraving in Great Britain. By the Rev. Thomas Frognall Dibdin. 4to, London, vol. i. 1810, vol. ii. 1812.

The third volume will complete this work. There are a few copies on large paper.

**ANISSON.**—Premier Memoire sur l'impression en lettres, suivi de la description d'une nouvelle presse exécutée pour le service du Roi, et publiée par ordre du gouvernement. Par Anisson le fils, directeur de l'imprimerie royale en survivance. 4to, Paris, 1785, with plates.

This memoir was read by the author to the Academy of Sciences, in 1783, and treats exclusively on the press-work, in printing. M. Anisson, the author, was one of the victims of the revolutionary tribunal. (Peignot, Dict. de Bibliol. tom. iii. p. 14. Repertoire Bibliog. Universel, p. 353.) The Anissons, his ancestors, were eminent printers at Lyons and Paris, from the sixteenth century.

**ASTLE.**—Some Account of the Origin and Progress of Printing.

This forms the last chapter of Mr. A.'s elaborate work on writing, already noticed (p. 455.) He considers the typographic art to be of Chinese origin, and first practised in Europe in the fifteenth century.

**ATKYNs.**—The Original and Growth of Printing, collected out of history, and the records of this kingdom: wherein is also demonstrated that printing appertaineth to the prerogative royal, and is a flower of the crown of England. By Richard Atkins, Esq. 4to, London, 1664.

See an account of this work *supra*, pp. 178, 179.

**BAGFORD.**—An Essay on the Invention of Printing, by Mr. John Bagford; with an account of his collections for the same, by Mr. Humfrey Wanley, F.R.S. in the 25th volume of the Philosophical Transactions of the Royal Society (for 1705).

Bagford ascribes the first invention of printing to ~~Harlem~~; his work was to have been comprised in one folio volume of 200 sheets. On his death, in 1716, his collections were purchased for Lord Oxford's library, and are now among the Harleian MSS. in the British Museum. They form 196 numbers of that collection, No. 5414, 5419, and from 5892 to 5988 (excepting 5955.) Cat. Harl. MSS. vol. iii. pp. 306—309. "Bagford," says Mr. Dibdin, "was the most hungry and rapacious of all book and print collectors: and in his ravages he spared neither the most delicate nor costly specimens. A modern collector and lover of *perfect* copies will witness, with shuddering, among Bagford's immense collection of title-pages in the Museum, the frontispieces of the Complutensian Polyglot, and Chauncy's History of Hertfordshire, torn out to illustrate an History of Printing. His enthusiasm, however, carried him through a great deal of laborious toil, and he supplied by this qualification his want of other attainments. His whole mind was devoted to book-hunting; and his integrity and diligence probably made his employers overlook his many failings. His hand-writing is scarcely legible, and his orthography is still more wretched: but if he was ignorant, he was humble, zealous and grateful; and he has certainly done something towards the accomplishment of that desirable object, an accurate General History of Printing." Dibdin's Bibliomania, p. 431. Mr. D. has given an interesting account of Bagford's pursuits, in pp. 420—427.

**BARTOLINI.**—Saggio Epistolare sopra la Tipografia del Friuli nel Secolo XV. Del Conté Antonio Bartolini. 4to, Udine, 1798.

An uncommonly splendid work, containing much curious information relative to the earliest printed books in the Venetian Friuli, and particularly at Udine. A letter is annexed from the celebrated bibliographer, Morelli, describing an edition of Catullus, and another of Claudian de Raptu Proserpinæ, neither of which had before been noticed. Brit. Crit. vol. xiv. p. 68.

**BARUFFALDI.** — Saggio Letterario-Bibliografico della Tipografia Ferrarese; dall' Abate Girolamo Baruffaldi. 8vo, Ferrara, 1777.

"A valuable work, and enriched with much literary information." (Dr. Clarke's Bib. Misc. vol. II. p. 54.) The period comprised is from the year 1471 to 1600.

**BERGELLANT (JOHANNIS ARNOLDI.)** — Encomion Chalcographiæ. Moguntiae, 1541, 4to.

This is a poem, containing 454 heroic verses on the origin of printing; to which the author assigns the year 1456; and indicates Strasburgh as the country of the first printer, Gutenberg, or at least as the place where he made his first attempts. He adds, that Gutenberg worked more successfully at Mayence, with the assistance of Fust, and especially of Scheiffer, who cut the matrices and cast letters from them. The author of this work, Arnold de Bergel, was a corrector of the press: Marchand has reprinted his poem in page 21 and following of his Histoire de l'Imprimerie: it is also to be found in Wolfius's Monum. Typogr. vol. I. pp. 13 *et seq.* (Daunou, Analyse, pp. 47, 48.)

**BERTRAND.** — Traité de l'Imprimerie, par Bertrand Quinquet. Paris, an vii. 4to.

A well written and well printed treatise, in which the origin, progress and mechanism of the art are respectively discussed. The author died in June, 1808. (Peignot, Rep. Bibl. Univ. p. 356.)



**BESOLDI (CHRIST.)—De Inventione Typographiæ.**  
4to.

It forms the third of his *Pentæ Dissertationum Philologicarum*. 4to, Tubingæ, 1620. Besoldus is of opinion that the Europeans are not indebted for typography to the Chinese, who practise only tabular or block printing, and with whom the Germans of the fifteenth century had no intercourse: he leaves, however, the point undecided, relative to the claims of Strasburg, Mentz and Haerlem. (D'Aunou, p. 62.)

**BOULARD.** — *Le Manuel de l'Imprimeur, ouvrage utile à tous ceux qui veulent connoître les détails des utensiles, des prix, de la manutention de cet art intéressant, et à quiconque veut lever une imprimerie, par S. Boulard, imprimeur-libraire.* 8vo, Paris, 1791.

A short introduction to the practical art of printing.

**BOWYER and NICHOLS.**—*The Origin of Printing in two Essays.* 1. *The Substance of Dr. Middleton's Dissertation on the Origin of Printing in England.* 2. *Mr. Meerman's account of the invention of the art at Harlem, and its progress to Mentz, with occasional remarks and an appendix.* 8vo, London, 1774, 2d edit. (with many improvements) 1776, and a supplement in 1781.

The original idea of this pamphlet was Mr. Bowyer's; the completion of it, his partner's (Mr. Nichols.) Though published anonymously, it was immediately pronounced to be Mr. Bowyer's (Nichols, *Lit. An.* vol. III. pp. 174—176); and met with a very favourable reception. The authors receive the account of Junius, relative to Haerlem, as genuine. Beside the two essays above-mentioned, this very rare volume contains an interesting notice of the first printed Greek and Hebrew books, of the first printed Polyglotts, particularly the Complutensian, and an imperfect list of cities and towns, in

which books are known to have been printed in the fifteenth century. Copious lists of these places are given by Peignot (*Dict. de Bibliol.* tom. iii. pp. 315—330.) and by Dr. Clarke (*Bibliogr. Misc.* vol. II. pp. 88—155.)

**BOXHORNII** (MARCI-ZUERII) *Dissertatio de Typographicae Artis inventione.* 4to, Lug. Bat. 1640.

Boxhorn does little else but cite and comment upon two inscriptions, which were placed one on the house, the other beneath the statue of Coster, at Haerlem. These inscriptions are given by Daunou, pp. 65, 66.

**BUNEMANNI** (JOS. LUDOLPHI) *Notitia Scriptorum editorum atque ineditorum, artem typographicam illustrantium, intermixtis passim observationibus literariis, ordine alphabetico.* Hanoveræ, 1740, 4to.

**CABALLERO.** — *De primâ Typographiæ Hispanicæ ætate specimen, auctore Raymundo Diosdado Caballero.* Romæ, 1793, 4to.

From this work we learn that the number of books printed in Spain in the fifteenth century, was 310, which appeared chiefly at Barcelona, Burgos, Salamanca, Saragossa, Seville, Toledo, and Valencia; and that they were chiefly executed by Germans. Valencia is conjectured to be the first city in Spain, in which typography was introduced, in 1474, which is the date assigned by Santander, tom. i. p. 318.

**CAMUS.** — *Histoire et Procédés du Polytypage et Stereotypage, par A. G. Camus.* 8vo, Paris, an X (1802.)

This memoir was originally read to the National Institute in the year 1796: it contains not only an historical notice of the progress of stereotype printing, throughout Europe, but also enters into details of the processes employed by Didot and Herhan. This little volume is illustrated with specimens of stereotype by Ged, Valleyre, Hoffman, the Abbé Rochon, Carez, and Herhan. For a brief notice of the history of stereotype printing, see pp. 212—220, *supra*.

**CATHERINOT.**—*L'Art d'imprimer*, par le Sieur Nicolas Catherinot, conseiller et avocat du roi, à presidial de Bourges. 4to, Bourges, 1685.

This author mentions Gutenberg and Schoiffer as the inventors of printing, at Mentz, about the year 1455. "His work," says Peignot, "deserves the oblivion into which it has fallen." (Rep. Bib. Universel, p. 343.)

**CHEVILLIER.**—*L'Origine de l'Imprimerie de Paris*, dissertation historique et critique, par André Chevallier, docteur et bibliothécaire de Sorbonne. 4to, Paris, 1694.

A learned and valuable work, which Mattiæ frequently cites in his *Annales*: he considers Gutenberg as the inventor of printing at Strasburgh. "His book contains some interesting information concerning the establishment of the press at the Sorbonne in Paris, with a history of Ulric Gering and his works." (Dr. Clarke.)

**CLARKE.**—*A short History of the Origin of Printing, and of the first Inventors of that Art.*

This forms part of Dr. Clarke's "Bibliographical Miscellany," vol. II. pp. 7—47. It is taken principally from the *Quattro Tipografico* of the Abbé Mauro Boni. He ascribes the invention of printing to Gutenberg, who made his first experiments at Strasburgh between 1430 and 1448, on characters carved on tablets of wood. With the assistance of John Mentel and others, he made the second and more important discovery of printing with moveable characters cut in wood, which they used from 1448. The art was finally improved at Mayence, by the Fausto-Gutenbergian Society, with the help of Peter Schoiffer, who invented the founding of types in matrices, in 1459.

**DAUNOU.**—*Analyse des Opinions diverses sur l'origine de l'Imprimerie*, par Daunou, Membre de l'Institut National. Lue à la séance de l'Institut National, le 2 floréal, an. 10. 8vo, Paris, an. xi. (1803.)

This work first appeared in the *Memoires of the National Institute* at Paris, (vol. iv.) and exhibits within a comparatively small compass, a clear analysis of the various opinions entertained on the subject of which it treats. His memoir is divided into three parts.

In the first, he considers the most antient productions of the press, viz. all those which either are, or are supposed to be, prior to the year 1460, whether they are still in existence, entire, or whether fragments only are extant, or whether they are only known by the mention made of them by some writers. He then endeavours to ascertain the processes employed in executing these different productions, at least of those which have been described and verified.

The second part of the memoir contains an examination of the *evidences* relating to the origin of printing; including in these evidences public acts, and the writings of private individuals, the subscriptions of editions, passages from the works of contemporary writers, that is, of those who lived in the fifteenth century, as well as those of authors of the sixteenth century, whose authorities are certain accounts furnished to them by contemporary writers. These evidences or testimonies are extremely discordant.

In the third part, M. Daunou discusses the systems maintained in the 17th and 18th centuries, on the origin of typography. Those systems also are exceedingly numerous. To this and to the preceding part of this interesting work, we are indebted for the notice of some scarce works mentioned in the present section. M. Daunou's Analysis terminates by stating that hypothesis which he deems most probable, viz.

1. That Tabular Printing, which existed long since in China, was applied by the Europeans, towards the end of the 14th century, or towards the commencement of the 15th, to the printing of cards and figures:

2. That before the year 1440, there were printed at Haerlem or elsewhere, first, several collections of figures, with short inscriptions annexed to them, and afterwards books of

devotion or school-books, particularly *Donats* (small grammatical abridgements :)

3. That also, before the year 1440, Gutenberg of Strasburg had conceived the idea of employing moveable types; but that this speculation had only given rise, in Strasburg and afterwards at Mayence, to laborious, expensive, and unproductive trials :

4. That no book can be pointed out which was printed by Gutenberg at Strasburg, and that the *Donats*, which are supposed to have issued from his press at Mayence, come under the description only of tabular printing :

5. That every book printed before the year 1457, has been executed either by means of letters engraved on wood, or by those of cast metal, such as are now in use : and the latter were probably invented by Gutenberg or by Faust, undoubtedly brought to perfection by Schoiffer, and employed for the first time by Schoiffer, Faust, and Gutenberg, in printing an edition of the Bible, consisting of about 637 or 648 leaves, and without date. (Daunou, pp. 136, 137.)

DENIS.—History of Printing at Vienna, from 1482 to 1560 (in German). By Michael Denis. Vienna, 1782, 4to. Supplement to the same by the same Author, in German also. Vienna, 1793, 4to.

This is mentioned by Peignot as an excellent work : I have not succeeded in meeting with the original. M. Denis has long been celebrated as one of the profoundest bibliographers on the Continent : other productions of his are noticed in a subsequent part of this volume.

DE ROSSI.—De Hebraicæ typographiæ origine ac primitiis, seu antiquis ac rarissimis hebraicorum librorum editionibus sæculi xv., Disquisitio Historica Johannis Bernardi De Rossi, linguarum Orientalium professoris in regia Parmensi academia. Parmæ, 1776, 4to.

copy of this work is in the library of the London Institution: it was afterwards reprinted at Erlang, in 1778, 8vo, with a preface by M. Hufnagel.

**DE** Typographia Hebræo-Ferrariensi Commentarius historicus, quo Ferrarienses Judæorum editiones Hebr. isp., Lusitanicæ, recensentur, et illustrantur; auctore B. De Rossi. Parmæ, ex regio typographeo, 1780, 8vo. Also reprinted at Erlang, in 1778, 8vo, cum auctoris epistola quâ nonnulla Ferrariensis typographiæ capita illustrantur, et Hufnagelii præfatione.

———— Annali Ebreo-tipografici di Sabioneta, ou Annales Hebræo-typographiques, Sabionetæ (in Italian). Parmæ, 1780, 4to.

These Annals were translated and published in Latin, by M. Meuschen, with an Appendix by the author, *Erlangæ*, 1783, 8vo.

———— Annales Hebræo-typographici sæculi xv. descripsit, fusoque commentario illustravit J. B. De Rossi. Parmæ, ex regio typographeo (Bodini), 1795, 4to.

This splendid and important volume commences with a preliminary dissertation on the origin of Hebrew printing, and on the rarity, beauty and use of the first Hebrew printed books. The work itself is divided into three parts, which treat, 1. On Hebrew editions with dates, in number 51. 2. On Hebrew editions without date, in number 35. 3. On editions the dates of which are false, and which amount to 17. Four tables terminate the volume. 1. Of Hebrew printers and editors of the 15th century. 2. Of the towns and places where they printed. 3. Of the Hebrew editions described in the work; and 4. Of the Hebrew authors of the 15th century. To complete this work, the following should be added:

———— Annales Hebræo-typographici ab anno

**MDI. ad MDXL.** Digessit notisque historicis instruxit Jo. Bern. de Rossi. Parmæ, 1799, large 4to.

This work has the same divisions as the preceding, and is executed in the same splendid manner. It concludes with a single alphabetical table of authors and their works. M. De Rossi has also published several other works relative to Hebrew literature, all of which are exceedingly scarce and dear.

**Essai sur l'Imprimerie, ou quelques vues sur la théorie de cet art, par un jeune ouvrier imprimeur.** Bourdeaux, 1802, 8vo.

A small pamphlet, in which the anonymous author offers a very high eulogy on the art of printing.

**FERTEL.**—La Science pratique de l'Imprimerie, contenant des instructions très faciles pour se perfectionner dans cet art; avec la description d'une presse, une méthode nouvelle et facile pour toutes sortes d'impositions, par Martin Dominique Fertel, imprimeur-libraire. Saint Omer, 1729, 4to.

**FISCHER.**—Beschreibung typographischer seltenheiten und merkwürdiger handschriften nebst beyträgen zur erfindungs geschichte de buchdruckerkunst, von Gotthelf Fischer, professor'n und bibliothecar'n zu Mainz i. e. A description of typographical rarities and remarkable MSS. with materials for a history of the discovery of printing, by Gotthelf Fischer, professor and librarian at Mayence. 8vo, Nuremberg, 1801.

A work of deep and curious research, containing documents which greatly illustrate the origin of printing. (Peignot.)

**FOURNIER le Jeune.**—Recueil de différents Traités sur l'imprimerie et les caractères, par P. S. Fournier le Jeune. Small 8vo. Paris, 1758—1763.

n the London Institution). This curious collection of Tracts ought to contain the following articles. 1. *Dissertation sur l'origine et les progrès de l'art de graver en bois*, 1758. 2. *De l'origine et des productions de l'imprimerie primitive en taille de bois*, 1759. 3. *Observations sur un ouvrage intitulé VIN-  
DICIÆ TYPOGRAPHICÆ* (by Schoepflin). 4. *Remarques sur un ouvrage intitulé, Lettres sur l'Origine de l'Imprimerie*, 1761. To these should be added, *Lettre à M. Fréron au sujet de l'édition d'une Bible annoncée pour être la première production de l'imprimerie*, 1763.

The hypothesis advocated by Fournier in the four first of these pieces is, that Gutenberg is not the inventor of printing: but this hypothesis he supports by arguments which may be produced to prove the contrary opinion. Hence he defines typography in a manner totally different from most writers. He distinguishes it from impressions on wooden blocks (*taille de bois*, a generic term, under which he comprises both fixed wooden plates and also moveable wooden characters); and makes typography to consist in the use of fusile characters. After giving these definitions, which (M. Daunou observes) are not offered in the neatest manner, Fournier maintains, 1. That long before Gutenberg, engraving on wood had been employed for printing images and inscriptions that accompanied them. 2. That Gutenberg, during his residence at Strasburg, attempted the application of this art to the printing of books. 3. That on his return to his native city Mayence, he first printed the Donatus and the Catholicon of Johannes de Balbis by means of engraved and solid blocks. 4. That afterwards, Gutenberg and Fust conceived the idea of separating the letters, by sawing them on the wood, in order that they might be enabled to vary the composition. 5. That by means of this second kind of engraving on wood, they executed two editions of the Bible, the first of which was undertaken about the year 1450. 6. That, after the dissolution of partnership between Fust and Gutenberg,



another was formed between Fust and Schoiffer, who printed the Psalters of 1457 and 1459 with moveable wooden types. And lastly, 7. That about the year 1458, Schoiffer invented the real art of printing, that is to say fusile types, the first fruits of which were the *Rationale* of Durand, 1459, and the *Catholicon* : which, though begun before the *Rationale*, was not finished till 1460. This ingenious system of Fournier was completely overturned by the luminous publication of Baron Heineken, of which an account is given in page 484.

FOURNIER.—Manuel Typographique, utile aux gens de lettres et à ceux qui exercent les différentes parties de l'Art de l'Imprimerie. Par P. S. Fournier le Jeune. Paris, 1764, 2 vols. small octavo.

(In the London Institution.) This work, which is now of great rarity, was to have been comprised in four volumes, but was interrupted by the author's death in 1768. The first volume presents a description of the engraving or cutting of the characters and the casting of types, as well as a history and detailed account of M. Fournier's newly invented characters for music, to which both the Academy of Sciences and M. Rameau had given their approval. In the second volume, (beside a preliminary advertisement, giving an account of the principal type-founderies of Europe) are contained specimens, 1. of the characters, both Roman and Italic, which are usually employed in printing, with the different degrees of thickness by which they are respectively distinguished. 2. Specimens of vignettes and ornamental characters. 3. A collection of oriental and other foreign alphabets, whose characters differ from those in common use. Purchasers of this work should ascertain that the first volume has sixteen plates, illustrative of the founding &c. of printing types. Copies are rarely to be obtained for less than £2. 12s. 6d.

FOURNIER.—Traité historique et critique sur l'Origine et les Progrès des Caractères de Fonte, pour l'im-

pression de la musique, avec des épreuves de nouveaux caractères de musique, présentés aux imprimeurs de France, par M. Fournier le Jeune. Berne (Paris), 1765, 4to.

The author of this work treats first on the history of musical characters, and afterwards offers some critical remarks on an exclusive privilege for printing music, which at that time was enjoyed by a printer at Paris. As this tract, says Peignot, presents the origin and history of musical characters, it affords precious materials for a general history of printing. (Rep. Bibliogr. Universel, p. 350.) In 1766, M. Ganda, a type-founder, published some strictures on Fournier's work, intituled "*Observations sur le traité historique de M. Fournier sur l'origine des caractères de fonte pour l'impression de la musique,*" in 4to.

FUGGER.—De l'Origine et des Productions de l'Imprimerie primitive, par Jean-George Fugger. Paris, 1759, 8vo.

GIUSTINIANI.—Saggio sulla Tipografia del regno di Napoli, da Lor. Giustiniani. Napoli, 1793, 4to.

GUIGNES.—Essai historique sur la Typographie orientale et Grecque de l'imprimerie royale, par M. De Guignes. Paris, 1787, 4to.

A work replete with curious researches and interesting anecdotes. M. De Guignes also published *Principes de composition typographique en caractères orientaux*, in 4to, Paris, 1790. The design of this work is to assist a compositor in the use of oriental characters. M. De Guignes, who was one of the most learned men of his day, is best known by his elaborate *Histoire des Huns*, &c. in 5 vols. 4to, 1758, a work of immense research. Reduced almost to indigence, at the age of seventy years, by the French Revolution, M. De Guignes

survived all its horrors, and died in 1800, in the eightieth year of his age.

**HEINECKEN.**—*Idée Générale d'une Collection complete d'Estampes, avec une dissertation sur l'origine de la Gravure, et sur les premiers Livres des Images. Par M. le Baron Heinecken. Leipsic and Vienna, 1771, 8vo.*

The value and fidelity of this work have long been known and duly appreciated by bibliographers and amateurs of the fine arts. Baron Heinecken is of opinion that the card-makers, who first executed historical subjects intermingled with texts, suggested to Gutenberg the idea of cutting letters separately. To this experiment he seriously applied at Strasburg, and ruined both himself and his partners without being able to produce a single clean and legible leaf. Gutenberg quitted Strasburg, and continued his undertaking at Mayence, with John Fust. They began with a Donatus, or Vocabulary, or Catholicon (for these three names evidently indicate one and the same work), which was, doubtless, executed with wooden blocks. But neither moveable wooden letters nor moveable metal characters, engraved, formed with the knife, and softened in the fire, enabled them at first to print a single book. After they had thus lost much time and money in these attempts, Fust, perhaps with Schoiffer's assistance, at length conceived the idea of punches and matrices for casting metal types. The first fruit of this invention was the Latin Bible, which appeared in 1450 and 1452, and was followed by the Letters of Pope Nicholas V., by the Statutes of Mayence, and, lastly, by the Psalter, of 1457. Baron Heinecken's volume is illustrated with twenty-eight plates, of which Nos. 1, 25, 26, and 27 are doubles, marked respectively 1<sup>a</sup>, 1<sup>b</sup>, &c. Purchasers should ascertain the existence of all these plates in their copies, as this rare work is frequently robbed of its engraving.

ings to *illustrate* other books connected with the history of printing. The price of the “*Idée des Etampes*,” in good condition, varies from £3. 3s. to £3. 13s. 6d. and will probably increase, the further we are removed from the time of its publication. A circumstance that greatly enhances the merit of Heineken’s accounts of the Books of Images, is, that he actually saw every book which he has described with equal accuracy and fidelity.

HOFFMANN.—*De Typographiis eorumque initiis et incrementis, in regno Poloniæ et magno ducatu Lithuanianæ, cum variis observationibus rem litterariam et typographicam utriusque gentis aliquâ ex parte illustrantibus* (auctore Joanne Daniele Hoffmann.) Dantisci, 1740, 4to.

This small work (containing only 71 pages, beside 8 of prefatory matter) is divided into four chapters. The first treats *de initiis artis typographicæ in Poloniâ*, in which the author is of opinion that printing was exercised in Poland in the 15th century. Chap. 2. treats *de typographiis sæculi xvi.*; the 3d *de typographiis seculorum xvii. et xviii.*; and the 4th contains *varias observationes ad rem typographicam pertinentes*. Each chapter is divided by the names of towns, and under each town is given a chronological notice of the printers settled there. This work (says Peignot) is rare, and is printed on detestable paper like most other German books (Rep. Bibl. Univ. p. 348.)

INDICE de Caratteri, con l’inventori et nomi di essi, esistenti nella stampa Vaticana et Camerale. Roma, 1628, small quarto.

With a preface, by Andrea Brogiotto. The book is scarce.

JANSEN.—*De l’Invention de l’Imprimerie, ou analyse de deux ouvrages, publiés sur cet matière par M. Meerman; suivi d’une notice chronologique et raisonnée des*

Meerman, distinguishes two brothers, of the name of Geinsfleisch: the elder, who never resided at Strasburg; and the younger, called Gutenberg, who resided at Strasburg, whither he had retired before 1449, and who, in 1445, rejoined his elder brother at Mayence, in the house of Zum-Jungen. (Daunou, pp. 94, 95.)

**MAROLLES.**—*Recherches sur l'origine et le premier usage des registres, des signatures, des réclames, et des chiffres de page dans les livres imprimés* (par Magné de Marolles). 12mo, (44 pages) Paris and Liege, 1782.

A small work of deep research. M. de Marolles ascribes the invention of signatures to Johannes de Colonia, who printed at Venice in 1474. On this subject, *vide supra*, pp. 317, 318.

**MEERMAN.**—*Origines Typographicæ*, Gerardo Meerman auctore. Hagæ Comitum, 1765, 2 vols. 4to.

A work highly esteemed by all bibliographers, though the hypothesis of Meerman, in favour of Haerlem, is exploded as a fable: it is most beautifully executed, of rare occurrence, and when all the plates are perfect bears a high price. The first volume contains an account of the origin, age and posterity of Laurent Coster, of Haerlem, and the authorities (which after all are only the hearsay evidence of Junius) for assigning Haerlem as the birthplace of typography; the conveyance of printing to Mayence by a servant of Coster's, after his death; books printed at his office; the continuation of printing at Haerlem, by Coster's descendants, until the migration of Thierry Martens and his associates into Holland; the conveyance of the art into Great Britain by one of the workmen; the new improvements effected at Mayence; and the origin of printing at Strasburg. The second volume contains, beside a large collection of testimonies concerning the invention of printing, specimens of the first printed books, and some very curious particulars relative to the *supposed* introduction of printing into England. As this book is

are substituted 12 leaves *not* numbered; and instead of pages 51 to 61 which are suppressed, are inserted 18 pages *not* numbered. (Bibliothèque Historique de la France, No. 47,957, cited by Peignot, Rep. Bib. Universel, p. 343.) Copies without these corrections are of no value. A great number of La Caille's mistakes has been corrected by the Abbé Mercier de Saint Leger in his Supplement to Marchand's *Histoire de l'Imprimerie*, noticed in a subsequent page.

LACKMANNI (ADAMI HENRICI) *Annalium Typographicorum selecta quædam capita*. Hamburgi, 1740, 4to.

LAIRE.—De l'Origine et des Progrès de l'Imprimerie en Franche Comté, avec le catalogue des livres qui y furent imprimés, par François Xavier Laire. Dole, 1784, 12mo.

The Abbé Laire, one of the most learned French Bibliographers, died at Sens, in 1800. To him are attributed "Memoirs towards a History of Great Men of the 15th century, with a supplement to Mattaire's Annals of Typography," 4to, Naples, 1776. (Dict. Historique.) Peignot, however, doubts whether this work (in Latin) ever made its appearance. The other works of Laire are noticed in a subsequent section.

LAMBINET.—Recherches historiques, littéraires et critiques sur l'Origine de l'Imprimerie: particulièrement sur ses premiers établissements, au quinzième siècle, dans la Belgique, maintenant réunie à la République Française; ornées des portraits et des écussons des premiers imprimeurs Belges. Par le citoyen P. Lambinet. Bruxelles, 8vo, an. vii. (1799.)

A work of deep and curious research, which in a considerable degree illustrates the early history of printing. M. Lambinet explodes the account of Coster as a fable, and is of opinion that printing originated with Gutenberg at Strasburg,

and was afterwards perfected at Mayence. Beside the history of printing, the author has introduced a variety of curious particulars relative to the antiquity of engraving in relief and *en creux*, the substance and form of antient books, paper, ink, wooden block-printing, and the origin of playing cards. The portraits announced are but two in number, one of Thierry Martens, of Alost, copied from his tomb, the other one of the *Frutres vitæ communis*, of whom a brief notice is given, *supra*, p. 166, *note*. These plates, together with a few vignettes of early printers, given in the text of the book, are but indifferently executed. This work was reprinted a few years since, under the following title:

Origine de l'Imprimerie, d'après les titres authentiques, l'opinion de M. Daunou et celle de M. Van Praet; suivie des établissements de cet art dans la Belgique et de l'histoire de la stéréotypie; ornée de calques, de portraits et d'écussons, par P. Lambinet. Paris, 1810, 2 vols. 8vo.

The first volume contains the author's researches into the origin of printing, together with a reprint of M. Daunou's *Analyse des Opinions*, described, pp. 476—478, *supra*. Almost the whole of the second is occupied by a history of the establishment of printing in Belgium, and terminates with a history of stereotypy, in which Lambinet has exactly followed the memoir of Camus, noticed, p. 475, *supra*.

LEMOINE.—Typographical Antiquities: history, origin and progress of the art of printing, from its first invention in Germany to the end of the seventeenth century, and from its introduction into England, by Caxton, to the present time; including, among a variety of curious and interesting matter, its progress in the Provinces, with chronological lists of eminent printers in England, Scotland and Ireland, etc. etc. etc.

acted from the best authorities. By Henry Lemoine.  
London, 1797.

all but highly interesting work. The industrious author  
ibes the invention of separate wooden types to Laurent  
ter, at Haerlem, about the year 1430, which were after-  
ds used by his family, and the invention and first use of  
al types, first cut, and afterwards cast, to Gutenberg and  
iffer, at Mentz. Among other curious particulars this  
suming volume presents a neat account of the publica-  
s which issued from the Strawberry Hill press; and also  
atalogue of remarkable Bibles and Common Prayer Books,  
the infancy of printing to the present time.

ICHTENBERGER. — *Initia Typographica illustravit*  
*Fred. Lichtenberger gymnasii Argentoratensis pro-*  
*r. Argentorati, 1811, 4to.*

author minutely details the origin of printing, and adopts  
generally received opinion, that the first attempts towards  
art were made at Strasburg and perfected at Mentz.  
fable relative to Haerlem is rejected. After noticing the  
urs of Gutenberg, Fust and Schoiffer, and other typo-  
phical establishments, formed at Mentz after their first at-  
pts, M. Lichtenberger proceeds to discuss the introduc-  
of printing into the different countries and cities of  
ope, interspersing anecdotes of the various printers. A  
y of this work is in the library of the London Institu-  
.

OTTIN.—*Catalogue Chronologique des Libraires et*  
*raires-Imprimeurs de Paris, depuis l'an 1470,*  
*que de l'établissement de l'imprimerie dans cette*  
*tale, jusqu'à present, etc. par A. M. Lottin, de*  
*it-Germain. Paris, 1789, 2 vols. 8vo.*

UCKOMBE.—*The History and Art of Printing, etc.*  
*Philip Luckombe. London, 1771, 8vo.*

history of printing forms but a small part of this work,



which is chiefly occupied by details of the mechanism of printing. The invention of the art is ascribed to Gutenberg.

**LUNZE (Jo. GOTT.)** Monumentorum Typographicorum Decas. 12mo. Lipsiæ, 1799.

**M'CREERY.**—The Press; a Poem, published as a specimen of typography. By John M'Creery. Royal 4to, Liverpool, 1803.

This work "is not exhibited as the offspring of academic study or uninterrupted leisure," but is chiefly intended as a specimen of typography. It is most beautifully printed, and illustrated by some of the finest engravings on wood that have, perhaps, ever been executed.

**MAITTAIRE.**—Annales Typographici ab artis inventæ origine. 4to.

This work is described in a subsequent section. In his first volume (Hag. Com. 1719,) Maittaire places Fust, Gutenberg and Schoiffer on the same line, as being the first or among the first printers. He adds, that on the dissolution of their partnership in 1455, Gutenberg went first to Strasburg and thence to Haerlem, where Corsellis worked for him until he was enticed to Oxford in 1459. Maittaire further conjectures, that printing first commenced in 1440, and that, after employing engraved plates or blocks, the inventors made use first of wooden moveable characters, and afterwards of fusile types.

**BERNARDINI à MALLINCKROT** de Ortu et Progressu artis Typographicæ. Coloniae Agrippinæ, 1639, 4to.

In this work Mayence is considered as the birthplace of typography, and Gutenberg, Fust and Schoiffer are all three regarded as its inventors.

**MARCHAND.**—Histoire de l'Origine et des premiers Progrès de l'Imprimerie (par Prosper Marchand) à la Haye, 1740, 4to.

atise remarkable for various, interesting and curious  
ation, and for such credulity and incorrectness as are  
to be met with in a scientific work." (Dr. Clarke's  
g. Misc. vol. ii. p. 79.)

vided into two parts: The first contains the history of  
igin of printing; the second exhibits ten pieces by va-  
authors, by way of proofs to the former. According  
rchand, Gutenberg conceived the idea of printing  
the year 1440, and completed it at Mayence. For a  
ime this art consisted only in the engraving of letters  
reverse way and in relief, on wooden blocks; and  
a short time before 1450, Gutenberg, by the assist-  
of Fust and Meydinbach, printed an alphabet, a Do-  
and a Catholicon. Marchand does not admit of any  
ible characters, either on wood or engraven on metal.  
ou, pp. 87, 88.) In 1775, M. Mercier, Abbé de  
Leger, published a supplement to Marchand's work,  
led: "*Supplément à l'Histoire de l'imprimerie de Prosper*  
*Marchand: ou additions & corrections pour cet ouvrage.*  
*En revue et augmentée, avec un mémoire sur l'époque certaine*  
*du commencement de l'année à Mayence, durant le quinzième*  
" 4to, Paris. The first edition of this supplement, also  
, was published in 1773. The errata of Marchand are  
ghout corrected with great care. In regard to the  
question concerning the origin of printing, the Abbé  
ier is dissatisfied with the claims urged in favour of  
em and Strasburg. He is of opinion that, after fixed  
or blocks, moveable wooden characters were employed,  
nat with them were printed the Confessionalia and a  
tus; that the voluminous Catholicon of Johannes de  
s could not have been executed xylographically; that  
rst edition of that work appeared in 1460, printed with  
types; and that with similar characters the Psalters of  
and 1459 were executed, but previously to them were  
ed the letters of Pope Nicholas V. M. Mercier, after

Meerman, distinguishes two brothers, of the name of Geinsfleisch: the elder, who never resided at Strasburg; and the younger, called Gutenberg, who resided at Strasburg, whither he had retired before 1449, and who, in 1445, rejoined his elder brother at Mayence, in the house of Zum-Jungen. (Daunou, pp. 94, 95.)

**MAROLLES.**—*Recherches sur l'origine et le premier usage des registres, des signatures, des réclames, et des chiffres de page dans les livres imprimés* (par Magné de Marolles). 12mo, (44 pages) Paris and Liege, 1782.

A small work of deep research. M. de Marolles ascribes the invention of signatures to Johannes de Colonia, who printed at Venice in 1474. On this subject, *vide supra*, pp. 317, 318.

**MEERMAN.**—*Origines Typographicæ*, Gerardo Meerman auctore. Hagæ Comitum, 1765, 2 vols. 4to.

A work highly esteemed by all bibliographers, though the hypothesis of Meerman, in favour of Haerlem, is exploded as a fable: it is most beautifully executed, of rare occurrence, and when all the plates are perfect bears a high price. The first volume contains an account of the origin, age and posterity of Laurent Coster, of Haerlem, and the authorities (which after all are only the hearsay evidence of Junius) for assigning Haerlem as the birthplace of typography; the conveyance of printing to Mayence by a servant of Coster's, after his death; books printed at his office; the continuation of printing at Haerlem, by Coster's descendants, until the migration of Thierry Martens and his associates into Holland; the conveyance of the art into Great Britain by one of the workmen; the new improvements effected at Mayence; and the origin of printing at Strasburg. The second volume contains, beside a large collection of testimonies concerning the invention of printing, specimens of the first printed books, and some very curious particulars relative to the *supposed* introduction of printing into England. As this book is

sometimes mutilated, by plates being taken out, for the purpose of illustrating other works, the purchaser should ascertain that all the plates (12 in number) are correct, viz. Two portraits of Meerman and Coster, and fac-similes, 1. of Coster's supposed Horarium. 2. Of the Haerlem Donatus in a large character. 3. Of the Speculum Humanæ Salvationis, (in Flemish) in bistre-coloured ink. This is a more faithful copy than that given by Heineken from the Latin edition (plate 25<sup>a</sup>.) 4. Of a Donatus in a smaller type than the former. All these Meerman supposes to have been executed by Coster. 5. A fac-simile of the first edition of the Speculum Latini. 6. A fac-simile of the second Latin and Dutch editions of the Speculum. 6\*. A third Donatus. 7. Specimens of the last productions of the (supposed) Coster's press. 8. A fac-simile of the first characters used by Gerard and other printers of the Martinian school. And 9. Specimens of characters used in the Laurentian office, as well as those of Ulric Zell.

MENTELII (JACOBI) Excursus de loco et auctore Inventionis Typographicæ. Paris, 1644, 4to.

MENTELII (JACOBI) de vera Typographiæ Origine Parænesis. Paris, 1650, 4to.

Both these tracts are reprinted in the second part of Wolf's *Monumenta Typographica*, noticed in a subsequent page. The author, who was a descendant of Mentel, of Strasburg, warmly asserts that his ancestor was the inventor of printing.

MIDDLETON.—A Dissertation concerning the Origin of Printing in England, shewing that it was first introduced and practised by our countryman, William Caxton, at Westminster; and not, as is commonly believed, by a foreign printer at Oxford. By Conyers Middleton, D.D. Principal Librarian of the University of Cambridge. 4to, Cambridge, 1735; and also in the 5th volume of his miscellaneous works, 8vo edit.

In this spirited Dissertation, the honour of Caxton is fully proved: the substance of Dr. M.'s argument has already been given. (See pp. 179—187.) A French translation of this piece appeared at Paris, in 1775, intituled *Dissertation sur l'origine de l'Imprimerie en Angleterre par Middleton, traduit de l'Anglois par D. G. Imbert*. It is an 8vo pamphlet of 46 pages. (Brunet, Manuel, tom. iii. p. 323.)

MOLLERI (DAN. GUILL.) *Dissertatio de Typographia*. Altorfii, 1692, 4to. Reprinted at Nuremberg, in 1727, 4to.

In this essay, Moller says, that, in investigating the origin of printing, we must carefully distinguish *inter absolute sive simpliciter, et inter respectivè sive secundum quid*; in other words, between the first attempts at the art and its progress. M. Daunou characterises this publication, and a thesis of Schroedter's (noticed in a subsequent page,) as scholastic productions, ridiculous enough to have contributed to discredit the opinion they assert in favour of Mentel or Mentellin. (Analyse des Opinions, p. 73 and note.)

MOMORO.—*Traité élémentaire de l'Imprimerie; ou le manuel de l'imprimeur, avec 36 planches en taille douce, par Ant. Fr. Momoro*. Paris, 1793, and (with a new title-page) 1796, 8vo.

A copy of this work is in the library of the London Institution.

NAUDE.—*Additions à l'Histoire de Louis XI. par Gabriel Naudé*. Paris, 1630, 8vo.

These additions contain numerous anecdotes relative to the origin of printing. According to Naudé, Gutenberg, of Strasburg, was the inventor of the art, which was afterwards perfected at Mayence, (where he entered into partnership with John Fust) by the assistance of Schoiffer, who discovered punches and matrices.

**NORMANN** (——.)—*Dissertatio academica de Renascentis Litteraturæ ministra Typographia*, 8vo.

In Wolf's *Monumenta Typographica*, vol. II. pp. 550—594.

The author of this dissertation, who was professor at Upsal, is of opinion that Gutenberg's most early editions were produced at Strasburg.

**ORLANDI**.—*Origine e Progressi della Stampa, o sia dell' arte impressoria, e notizie dell' opere stampate dall' anno 1457, sino all' anno 1500, da Fratre Pellegrino, Antonio Orlandi. Bologna, 1722, 4to.*

This work, whose value is well known to all bibliographers, is now becoming very scarce. It contains a number of curious disquisitions relative to early printing, and some wood-cuts of the marks or vignettes employed by the first printers. To render this work complete, there should be added to it the *Catalogus editionum aliquot ab Orlando prætermisrarum* of the abate Francesco Antonio Zaccaria; which (says the Abbé Mercier de Saint Leger) forms part of the 45th volume of *Opuscoli scientifici, &c. raccolti dal Padre Calogera. Venice, 12mo, 1778, et seq.*

**PAITONI**.—*Venezia, prima città fuori della Germania, dove si escercito l'arte della stampa. Dissertatione da P. Giacomo-Maria Paitoni, Somasco. Venezia, 1772.*

Though the author of this work has collected some good documents relative to early printing in Italy, particularly Venice, yet he has not been able to place them in their true light, being unacquainted with other more evident proofs since discovered. (Dr. Clarke.)

**PALMER**.—*A general History of Printing from the first invention of it in the city of Mentz, to its propagation and progress through most of the kingdoms in Europe, particularly the introduction and success of it here in England; with the characters of the most cele-*

brated printers, from the first invention of this art to the years 1520 and 1550. By Samuel Palmer. London, 1733, 4to.

An esteemed work, in which the author (a printer) was assisted by that singular but learned character George Psalmanezar. Palmer considers Fust and Schoiffer as the inventors of printing; and fixes the origin of printing to the year 1440, and the invention of types between the years 1440 and 1450. (Daunou.)

**PATER.**—*De Germaniæ miraculo optimo maximo, Typis Literarum, earumque differentiis, Dissertatio; quâ simul artis typographicæ universam rationem explicat Paulus Pater.* Lipsiæ, 1710, 4to.

This author is of opinion that Gutenberg invented the art at Strasburg, in 1440, and improved it at Mayence about 1450; that he employed his property in typographical attempts by the advice of the celebrated mathematician, Muller, better known by the name of Regiomontanus; and that, at Mayence, he was associated in partnership with John Fust, whom Pater surnames Genssleich. He further adds that, when young, he had seen some of the wooden characters used by Gutenberg and Fust, previously to the invention of fusile types. (Daunou.)

**PELLEGRINI.**—*Della prima Origine della Stampa di Venezia, per opera di Giovanni di Spira, da D. M. Pellegrini.* Venezia, 1794, 4to.

**PIERRES.**—*Description d'une Nouvelle Presse d'Imprimerie, par M. Pierres, premier imprimeur ordinaire du Roi.* Paris, 1786, 4to, with plates.

**PORTHMANN.**—*Essai historique sur l'Imprimerie, par Jules Porthmann.* Paris, 8vo, 1810.

This pamphlet, of 73 pages, Peignot announces to be rather an oratorical discourse, than an historical essay.

**DIOSDADO (CAB. RAYM.)** *de prima Typographiæ Hispanicæ ætate.* Romæ, 1793, 4to.

**RIVINI (ANDREÆ)** Hecatomba Laudum et Gratiarum, ob inventam in Germaniâ abhinc annis CC calcographiam . . . . immolata, cùm in carminibus . . . . tùm declamatiunculâ solemni . . . . Lipsiæ, 1640.

The form of this work is not indicated by Daunou; who observes that the result of Rivinus's prose and verse is, some declamations against the claims of Haerlem, and a few quotations in favour of Mentz. Fust is considered as the principal inventor, with whom Schoiffer and Gutenberg were in partnership. (*Analyse des Opinions*, p. 62, note.)

**ROSSI.**—See DE ROSSI, *supra*.

**ROTH-SCHOLTZII (FRIDERICI)** Icones Bibliopolarum et Typographorum de republica litteraria benè meritum, ab incunabulis typographiæ ad nostra usque tempora. Norimb. et Altenb. 1726—1729, folio.

In two parts, containing 50 portraits. "This volume," says Peignot, "is extremely rare, as well as the following, which ought to be joined to it."

**ROTH-SCHOLTZII (FRIDERICI)** Thesaurus symbolorum ac Emblematum, id est, insignia bibliopolarum et typographorum, ab incunabulis typographiæ ad nostra usque tempora. Præmissa est Joh. Conr. Shoerlii Dissertatio epistolaris, introductionis loco ad notitiam horum insignium. Accessit Geo. And. Vinholdi Programma de quibusdam notis et insignibus bibliopolarum et typographorum. Norimb. et Altenb. 1730, fol.

The first part only has been published: the work was to have contained fifty-two plates, including an engraved dedication, and the author's portrait. (Peignot, *Rep. Bibl. Univ.* p. 346.)

**ROWE-MORES.**—A Dissertation upon English Typographical Founders and Foundries. By Edward Rowe-Mores, A.M. and A.S.S. 8vo, London, 1778.



Of this curious work only eighty copies were printed, which are now of very rare occurrence. The learned author commences with some observations on our early printers, some of whom were their own type-founders, and from them deduces his narrative in chronological order, giving various reasons for the names by which our different types are known, and interesting anecdotes of the different founders, Bp. Walton's Polyglot, &c. The possessor of this volume should see that it has an appendix of eight pages, containing corrections of, and additions to Mr. Mores's valuable, but quaintly written essay.

SAINT-PAUL. — Nouveau Système Typographique, dont les expériences ont été faites en 1775 aux frais du Gouvernement, par Dom Francisco Barletti de Saint-Paul, ancien Secrétaire du Protectorat de France en cour de Rome; ou Moyen de diminuer de moitié, dans toutes les imprimeries de l'Europe, le travail et les frais de composition, de correction et de distribution, découvert en 1774. Par Madame \*\*\*\*\*. Paris, 1776, 4to, and another edition in folio.

The principle of this system having already been noticed (see page 222, *supra*), it only remains to add, that the minutest calculations were made to prove its superiority over the ordinary mode of printing. Notwithstanding an advantageous memoir, relative to it, was presented by MM. Desmarests and Barbou, to the Academy of Sciences, the complication and immense number of compound characters which it would require, have caused it to be abandoned. (Peignot, Dict. de Bibliol. pp. 169—171, and Rep. Bib. Univ. p. 351.)

SANTANDER.—Essai historique sur l'Origine de l'Imprimerie, ainsi que sur l'histoire de son établissement dans les villes, bourgs, monastères et autres endroits de l'Europe; avec la notice des imprimeurs qui y ont

exercé cet art jusqu'à l'an 1500 par M. de la Serna Santander. 8vo, Bruxelles et Paris, 1805.

This elaborate history of printing forms the first volume of M. Santander's elaborate *Dictionnaire Bibliographique choisi du XV Siècle*, which will be noticed in a subsequent page. See the substance of this volume, pp. 145—175, *supra*. The *Supplément au Catalogue des livres de la bibliothèque de M. C. de la Serna Santander*, contains some curious observations on the paper-marks of books printed in the fifteenth century, illustrated by five large plates of water-marks; and also a memoir on the first use of signatures and figures in the art of printing.

SARDINI.—Congetture sopra un' antica Stampa creduta di Lucca del Anno 1468, da March. Giacomo Sardini. 4to, Firenze, 1793.

"These conjectures," says Dr. Clarke, "are supported by original documents, which illustrate both the history and typography of Lucca." (Bib. Misc. vol. II. p. 59.)

SAKIF (JOS. ANT.) *Historia Litterario-Typographica Mediolanensis*. Mediolani, 1745, fol.

This elaborate work forms the first volume of Argelati's *Bibliotheca Scriptorum Mediolanensium*. Milan, 1745, 4 vols. folio.

SCHOEPFLINI (JOANNIS DANIELIS) *Vindicæ Typographicæ, in quibus de artis typographicæ originibus disseritur*. Argentorati (Strasburg) 1760, 4to.

In the library of the London Institution.—"This work, classical in its kind, has secured the glory of the first invention to Strasburg, by the instrumentality of John Gutenberg, some time prior to the year 1440; and proves that the merit of Mentz consists in having improved and rendered the use of the art more easy towards the year 1450." (Dr. Clarke.) Schoepflin having discovered in the archives of Strasburg some important documents relative to the history of print-

ing, has inserted them in his *Vindiciæ*: this book is illustrated with six specimens of early printing at Strasburg, and one specimen of Schoiffer's Calligraphy, of the date of 1449. M. Fournier published some *Observations* on the *Vindiciæ*, which are to be found in his tracts above noticed (pp. 480, 481.)

**SCHRAG (ADAMI)** *Historia Typographiæ Argentorati inventæ*, 1640, (in Wolfius's *Monumenta Typographica*, vol. ii. pp. 1—67.)

This author (whose German essay was translated into Latin by Sucksdorf) endeavours to prove, by the evidence of Daniel Speckle, of Gebroiler, and Spiegel, that Mentel invented printing at Strasburg; and that it was not practised in Italy and France, until it had previously been introduced at Mayence by a workman of Mentellin's. Schrag's assertions were repeated by Boeckler and Schmid, in some orations delivered in 1640, in honour of the typographic art. These orations are to be found in Wolfius, vol. ii. pp. 58—188.

**SCHWARTZ.**--*Primaria quædam Documenta de Origine Typographiæ, pars prima et tertia a Christiano Gottlibio Schwarzio illustrata.* Altorfii, 1740, 4to.

This work was reprinted at Nuremberg in 1793 in a 4to volume of *Opuscula Academica*, by the same author. From the legal process between Gutenberg and Fust, as well as from the letter of Conrad Humery, the Chronicle of Philip de Lignamine, and that of Palmerius, of Pisa, Schwartz infers, that Gutenberg was of noble birth and a native of Mayence; that he printed before 1449, the period when he entered into partnership with Fust, who, however, contributed only his counsels and his purse to promote the art of printing; and that fusile types were invented by Schoiffer, a clerk, of the diocese of Mayence, who was a different person from Schoiffer, of Gernsheim, who was merely a layman and a workman, and married the daughter of Fust.

**SCRIVERIUS.**—*Laurecrans voor Coster van Harlem, etc.* Harlem, 1628, 4to.

This piece was translated into Latin by George Quapner, under the title of *Petri Scriverii, Laurea Laurentii Costeri Harlemensis primi Typogr. Inventoris, &c.* According to him, printing was first practised at Mayence about 1450; but so early as 1430, books with figures had been printed by Coster with wooden blocks, excepting the *Speculum Salvationis*, which, in his opinion, was executed with metal types.

**SEIZII (J. CHR.)** *Annus tertius artis Typographicæ.* Harlemi, 1742, 8vo.

The author of this curious work espouses the claims of Harlem: the book contains several very interesting cuts relative to Coster, the supposed inventor of the art of printing.

**SIMONNEAU.**—*Recueil d'Estampes gravées en taille-douce par Louis Simonneau, pour servir à l'histoire de l'art de l'imprimerie et de la gravure.* 1694, folio.

———— *Recueil d'Estampes, pour servir à l'histoire des arts et métiers, gravées en taille-douce, depuis 1694 jusqu'à 1710, folio.*

"Both these collections," says Peignot, "are scarce and curious, for the beauty of their execution, as well as the small number struck off. They were executed, by order of Louis XIV., under the direction of Louis Simonneau, by the most able artists. The completest copy of these collections, it is believed, should consist of 168 plates. They were never intended for sale."

**SMITH.**—*The Printer's Grammar; wherein is exhibited, examined, and explained, what is requisite for attaining a more perfect knowledge both in the theory and the practice of the art of printing.* By John Smith. London, 1755, 8vo.

The most material parts of this work are inserted in Stower's

**Printer's Grammar.** An abridgement of it was published in 1787, intituled *The Printer's Grammar, chiefly collected from Smith's edition*, in 8vo.

**STOWER.**—**Typographical Marks used in correcting proofs, explained and exemplified.** By C. Stower, printer. 8vo, London, 1805.

These marks are also included in

**The Printer's Grammar: or, Introduction to the Art of Printing,** containing a concise history of the art, with the improvements in the practice of printing for the last fifty years. By C. Stower. 8vo, London, 1808.

Beside the materials from Smith's *Printer's Grammar*, the author has availed himself of some useful articles from Luckombe's *History of Printing*: his work is further enriched with several communications from eminent printers. The minutiae of the art are neatly detailed; and the mechanism of the press is described and illustrated with spirited wood-cuts: specimens of the different sorts of types, now chiefly used, are also given. The value of this useful and elegant volume is augmented by the insertion of the most valuable parts of Dr. Fry's *Pantographia* (see p. 455.) with some additional remarks. There are a few copies on royal 8vo. In the historical part of this work, the *origin* of printing is ascribed to Haerlem;—its improvement to Mentz. Mr. Stower has recently published the *Master Printer's Price Book, containing the master printer's charges to the trade for printing works of various sizes, types, and pages, &c. &c.* 8vo, London, 1814.

**TENTZELII (WILHELMI ERNESTI) Dissertatio de artis Typographicæ Inventionē in Germaniâ.** (Wolfii Mon. Typog. vol. ii. pp. 645—700.)

This disquisition was originally written in German: the author develops the system of Normann (see p. 495); and is of

opinion that Gutenberg created the art at Strasburg in 1440, and went to improve it at Mentz about the year 1450.

**THIBOUST** (CLAUDII LODOVICI) *De Typographiæ Excellentia Carmen*. 8vo, Paris, 1718; 8vo, 1754, (in French and Latin) 8vo.

Claude-Louis Thiboust was printer to the university of Paris, where he executed some good editions of the Classics. His poem on printing is reprinted at the end of the first volume of Achard's *Cours Élémentaire Bibliographique*, *without* the notes which accompany the original work. The mechanism of the art is described in 120 tolerably flowing hexameters. It is justly characterized by Fournier as being a declamation rather than an instruction in the art. (Man. Typog. tom. i. p. 11.)

**THOMAS.**—*The History of Printing in America: with a biography of printers, and an account of newspapers. To which is prefixed a concise view of the discovery and progress of the art in other parts of the world.* By Isaiah Thomas, printer. Worcester (Massachusetts.) 2 vols. 8vo, 1810.

This work contains a brief account of the materials of which books were antiently made—the invention of parchment—scarcity and value of books previously to the discovery of the art of printing—a comparison of the MSS. executed by the scribes with the first printed books—illumination of books—origin and progress of typography in China—its discovery and progress in Europe—lists of European, Asiatic and African printers, and the places where they exercised their art—some observations on the improvements in printing and engraving—the introduction and progress of the art in America, particularly the United States, with catalogues of the first printed books in each. The lists of newspapers and periodical works are interesting, and notice the political principles of their respective editors. The number of newspapers

annually circulated is computed at 22,222,200. Engraved specimens of Caxton's types are given in the first volume, and in the second is inserted a curious specimen of North American picture-writing.

**TIRABOSCHI.**—*Dell' Inventione della Stampa, Dissertazione impressa nel Prodromo della nuova Enciclopedia Italiana, da Girolamo Tiraboschi. 4to, Siena, 1779.*

From the documents adduced by Meerman, this learned writer proves the claim of Haerlem to be unfounded; that the honour of the first invention of typography is due to Strasburg; and that it was improved at Mentz. (*Bibl. Misc. vol. ii. p. 84.*)

**TORY.**—*Champfleury, auquel est contenu l'art et science de la vraie proportion des lettres Attiques, ou antiques, autrement dites Romaines, selon le corps et visage humain. Par Geoffroy Tory. 8vo, Paris, 1529; 8vo, 1549, 8vo.*

Tory was a printer at Paris, and greatly contributed towards the improvement of the art. His book was in its day of considerable utility. (*Dict. Historique, tom. xii. p. 105.*) According to Fournier, he derives the letters of the Latin alphabet from the goddess IO, pretending that they are all formed of I and O. He then brings the letters into proportion with the human body and countenance; and, after introducing a variety of extraneous matter, he gives the due and true proportions of letters. For this purpose, he divides a square into ten lines, perpendicular and transverse, which form one hundred squares completely filled with circles formed by the compass; the whole of which serve to give form and figure to the letters. (*Man. Typogr. tom. i. p. 12.*)

**VERNAZZA.**—*Lezione sopra la Stampa da Giuseppe Vernazza. Cagliari, 1778, 8vo.*

**Indice d el medesimo alla Lezione sopra la stampa.**  
b, 1787, 8vo.

History of early printing in Sardinia is well illustrated by  
ron Vernazza, who is well known as an able biblio-  
r. Another work of his is noticed in a subsequent

**PARD.—L'Art du Typographe; ouvrage utile à**  
les hommes de lettres, bibliographes, et typo-  
s; contenant, par chapitres et sommaires, les  
de chacun de deux parties de cet art, les désig-  
et les modelles des caractères des langues mortes  
langues vivantes, les proportions et l'alignement  
s, un vocabulaire typographique, etc. etc. Par  
çard, typographe. Paris, 1806, 8vo, with

**TA.—Saggio storico-critico sulla Tipographia**  
vana del secolo XV., da Leopoldo Camillo Volta.  
a, 1786, 4to.

**WATSON.—The History of the Art of Printing, by**  
Watson. Edinburgh, 1713, 8vo.

not but a meagre performance: it happens to be rare,  
therefore bibliomaniacs hunt after it." (Dibdin's Bib-  
p. 69, *note*.)

**WILLETT.—Memoir on the Origin of Printing. By**  
*etc*] Ralph Willett, Esq. F.R.S. and A.S.S. in  
*ologia*, vol. xi. pp. 267—316.

an elaborate disquisition, in which the claims of Haerlem  
e invention of printing are satisfactorily refuted; and  
of Mentz triumphantly established. The fable of Cor-  
is also exploded. Some extracts from this memoir occur  
*note* B. at the end of the Appendix.

**OLFIUS. — Monumenta Typographica, quæ artis**



hujus præstantissimæ originem, laudem, et abusu posteris produnt; instaurata studio et labore Joannis Christiani Wolfii. Hamburgi, 1740, (two very thick volumes), 8vo.

This very valuable collection of Wolfius consists of pieces, whether in verse or prose, entire or extracted, selected by him from the principal authors who have written on the history of printing; and including also some original documents illustrative of its origin and progress. The more important of the dissertations contained in these volumes have been noticed under their authors' names in the course of this section, together with the hypotheses they respectively advocate. In the first part of this collection, Wolfius has inserted a *Bibliotheca Typographica, seu elenchus scriptorum, qui partim copiose, partim breviter, artem typographicam illustrarunt, ordine alphabetico*. This bibliotheca presents a considerable list of authors who have either directly or indirectly treated on the origin of printing: the author cites the editions of works devoted entirely to the history or the art of printing; and, in such books as do not discuss this interesting subject, or treat of it only incidentally, references are given to the volume and page where the passage is to be found. The *Monumenta Typographica* have sold from 18s. to £1. 1s. A copy is in the library of the London Institution.

WURDTWEIN (S. A.)—*Bibliotheca Moguntina*. August. Vindel. 1787, 4to.

As this work is more fully described in a subsequent page, it may suffice here to remark that the author attributes the first productions of the press to Geinsfleisch, otherwise called Gutenberg or Sorgelock. The first book, printed with moveable types, whether of wood or metal, was the Bible, without date, but which was begun in 1450.

ZAPP (GEO. GUILL.)—*Annales Typographiæ Augus-*

e: accedit Franc. Ant. Veith Diatribe de origine et  
ementis artis typographicæ in urbe Augusta Vinde-  
Augustæ Vindel. 1778, 4to; 2d edit. 1787, 4to.

second edition was published by M. Zapf, alone, with  
siderable additions, and the marks or vignettes of the  
nters of Augsburg, from 1468 to 1530.

ZELTNERI (JOH. CONR.) Theatrum virorum erudito-  
b, qui speciatim typographiis laudabilem operam  
stiterunt: præmissa est vita Zeltneri, descripta per  
dericum Rothscholtzium, Silesium. Norimbergi,  
0, 4to.

---

---

## SECTION II.

### *Memoirs of eminent Printers.*

ALDI PII MANUTII Romani Vita, meritisque in rem  
ratam, dissertationem necdum editam, observationi-  
suis illustratam, publicè proponit Samuel Lutherus  
ret. Vitembergæ, 1753, 4to.

EPISTOLE famigliari di Cicerone già tradotte, ed ora  
nolti luoghi corrette da ALDO MANUTIO. Venezia,  
16, 2 vols. 8vo.

he commencement of this edition, there are some good  
tices relative to the three Aldi, by Apostolo Zeno, inti-  
led, *Notizie letterarie intorno a' Manuzi stampatori, e alla  
loro famiglia*. (Peignot, Rep. Bib. Universelle, p. 360.)

serie dell' edizioni ALDINE per ordine cronologico ed  
betico disposte. Pisa, 1790, 8vo.

s catalogue was compiled by the Cardinal de Brienne, with  
e assistance of Laire. A second edition corrected and en-  
ged was published at Padua in the same year. It was

reprinted at Venice in 1791, and at Florence (Pisa), in 1803, 8vo, with some additions. In this last edition the value of each article is given in pauls; but little dependence can be placed upon it, on account of the fluctuating prices of early printed books.

*Annales de l'Imprimerie des ALDE, ou l'histoire des trois Manuce et de leurs editions, par Antoine-Augustin Renouard.* 8vo, Paris, 2 vols. an 12 (1803), and the Supplement. 8vo, Paris, 1812.

The high character of this work, for its bibliographical accuracy, as well as the beauty of its typographical execution, renders any encomium of the editor's unnecessary: there are a few copies on large paper. The first volume contains a chronological and classed series of the Aldine editions; the second comprises the lives of the three Aldi, who have conferred such lasting obligations on the republic of letters; together with an historical preface, and documents illustrating the narrative. To render these books perfect, vol. i. ought to have an elegantly engraved portrait of Aldus Pius Romanus; and vol. ii. another of his son Paulus Manutius, beside *five* specimens of the Aldine Anchor, and a head of the younger Aldus, neatly cut in wood. The supplement is indispensable, to complete this valuable work: it consists of notes, correcting the annals of the Aldine press;—a much enlarged reprint of the list of books printed at Venice by Paulus Manutius, and with his types for the Venetian Academy;—an interesting notice of the counterfeits of the Aldine editions executed at Lyons and Venice;—a *catalogue raisonné* of the Aldine editions;—and some additional documents illustrative of the history of this learned family. A short but interesting notice of the Aldi is given in the Crevenna Catalogue, vol. vi. pp. 135, *et seq.* (4to edit. of 1776.)

*Biographical Anecdotes of William BOWYER, Printer.* See Nichols's *Literary Anecdotes of the eighteenth century*, *supra*, p. 428.

**Life of Mayster Wyllŷam Caxton**, of the weald  
 at, the first printer in England. In which is given  
 ount of the rise and progress of the art of prynt-  
 England, during his time, till 1493. Collected  
 in Lewis, Minister of Mergate in Kent. London,  
 8vo.

A rare volume (Mr. Dibdin believes) only 150 copies were  
 ed, all upon royal paper. "While," he continues, "I  
 ily accede to the utility of the work, and acknowledge  
 bligations to its author, I cannot but regret the want of  
 d order, and of an agreeable style, which it manifestly  
 ys. Lewis's biography of Caxton is among the dullest  
 biographical memoirs. Here and there some gleanings  
 eful antiquarian research may be discovered, but even  
 are too often tediously digressive, and make us forget  
 ain object of the performance." (Dibdin's *Typog. Ant.*  
 . p. lx. *note*.) What Lewis failed to accomplish has most  
 actorily been executed by Mr. D. whose work is noticed  
 , p. 470. Lewis's *Life of Caxton* has a suppositious por-  
 of him, and also a plate of the water-marks in the paper  
 by him.

**d'ETIENNE DOLET**, imprimeur à Lyon, dans le  
 me siècle, avec une notice des libraires et imprim-  
 uteurs que l'on a pu découvrir jusqu'à ce jour;  
 Née de la Rochelle.) Paris, 1779, 8vo.

work is divided into three parts: the first contains the  
 of Dolet; the second, a *catalogue raisonné* of his works;  
 the third a notice of booksellers and printers who them-  
 s were authors. *Twenty-five* copies of this publication  
 : struck off in 4to, on fine paper. Dolet was born at  
 ans in 1508 or 1509: after filling several stations with  
 it, and even writing some books on theology, he was  
 ; and burnt, Aug. 3, 1546, as a *relapsed atheist*. (Peig-  
 Moreri.)

**Notice sur les Imprimeurs de la famille des ELZEVIER, par un ancien bibliothécaire (M. Adry.) Paris, 1806, 8vo.**

This is a pamphlet of 60 pages, extracted from the *Magasin Encyclopédique* for August and September, 1806. It forms part of an introduction to a *catalogue raisonné* of all the productions of the Elzevir press. This catalogue has not yet been published. (Brunet, Peignot.)

**Biographical Memoirs of WILLIAM GED; including a particular account of his progress in the art of block-printing. By John Nichols. London, 1781, 8vo.**

An account of the process, invented by this unfortunate artist, is given, *supra*, pp. 213—215.

**Essai d'Annales de la vie de Jean GUTENBERG, inventeur de la typographie; par Jer. Jaq. Oberlin, de l'Institut National de France. Strasbourg, an ix. (1801) 8vo, with portrait.**

A small work which contains numerous details concerning the origin of printing: every thing which Oberlin could collect, relative to Gutenberg, is recorded chronologically. Peignot has analysed it in the third volume of his *Dictionnaire de Bibliologie*, pp. 233—236.

**Essais sur les Monumens Typographiques de Jean GUTENBERG Mayençais, inventeur de l'imprimerie, par Gotthelf Fischer, professeur, bibliothécaire à Mayence. 4to, Mayence, an x. (1802.)**

This interesting little volume (which consists of only 102 pages) contains almost every thing that can be desired, respecting Gutenberg. It is divided into three sections, treating, 1. On the circumstances which probably accelerated the invention of printing; 2. on the history of Gutenberg; and 3. on the typographical monuments of that inventor of printing. M. Fischer is also author of a *Notice d'un premier Mo-*

*nument Typographique, en caractères mobiles avec date, connu jusqu'à ce jour, découvert dans les archives de Mayence, et déposé à la Bibliothèque nationale de Paris. Mayence, 1804, 4to, 8 pages with a plate. A brief notice of the article in question is given, supra, p. 158, note 1.*

**Eloge Historique de Jean Gensfleisch dit GUTENBERG, premier inventeur de l'art typographique à Mayence, par J. F. Née de la Rochelle. Paris, 1811, 8vo, with a portrait.**

Peignot justly remarks, that a list of all the authors who have mentioned Gutenberg would of itself form a volume. As the preceding articles are the most important, it is not thought necessary to swell this notice with a long catalogue of mere references.

**De Florentina JUNTARUM Typographia, ejusque censoribus, ex qua Græci, Latini, et Tusci scriptores, ope codicum manuscriptorum, a viris clarissimis pristinae integritati restituti, in lucem prodierunt. Accedunt excerpta uberrima præfationum libris singulis præmissarum. Auctore Angelo Maria Bandinio. Luccæ, 1791, 2 parts or vols. 8vo.**

A profoundly learned work (says Peignot) but with too little criticism. It contains an account of the family of the Giunti, and first of Lucantonio, together with a list of the works printed by him at Venice, from the year 1482 to 1532, and afterwards by his heirs, till the year 1550. To this succeeds an account of his brother, Philip Giunti, at Florence, who had purchased the types used for the Homer, commencing with the year 1497. A list is annexed of the books printed by him and by his heirs, between the years 1498 and 1551. The particulars relative to the eminent literary characters, who corrected the press of the Giunti throughout the above period, are interesting to the student of literary history.

The 6th volume of the Crevenna Catalogue contains a brief notice relative to the Giunti, p. 146, the Gryphii of Lyons, p. 162, and of the Elzevirs, p. 169. (Edit. of 1776, 4to.)

Andreæ Jocisci Oratio de ortu, vita, et obitu Johannis OPORINI Basileensis, typographorum Germaniæ principis. Accedit Catalogus librorum ab Oporino excusorum. Argentorati, 1569, 8vo.

Oporinus was one of the most learned printers of his age: he was born at Basil, of poor parents, in 1507, and died in 1568. So high was his character, that the best writers were desirous of having their works printed by him. He excelled all the German printers, in the beauty of his Greek characters, and the superior correctness of his editions, the proofs of which he read himself, and enriched them with very ample tables of contents, &c. Oporinus wrote learned notes on Cicero, Demosthenes, and other classics.

Theodori Janssen ab Almeloveen de Vitis STEPHANORUM, celebrium typographorum, Dissertatio Epistolica; in qua de Stephanorum stirpe, indefessis laboribus, varia fortuna, atque libris, quos orbi erudito eorundem officinæ emendatissimæ impressos unquam exhibuerunt, subjecto illorum indice, agitur. Et Amstel. 1683, 8vo.

Michaelis Maittaire STEPHANORUM Historia, vitas ipsorum, ac libros complectens. 8vo, Londini, 1709.

This esteemed work is now rare: at the end of the second part ought to be found an Appendix of four leaves. This was the first specimen of Maittaire's great skill in Typographical Antiquities. The life of Robert Stephens, in Latin, revised and corrected by the author, with a new and complete list of his works, is prefixed to the improved edition of R.

Stephens's Thesaurus, 1734, 4 vols. folio (Lit. An. of xviii<sup>th</sup> Cent. vol. iv. p. 560.)

Michaelis Maittaire Historia TYPOGRAPHORUM aliquot PARISIENSIIUM, vitas ac libros complectens. Londini, 1717, 8vo.

This work is equally rare with the preceding: copies of both these works are in the library of the London Institution.

Michaelis Denisii, primi bibliothecæ Palatinæ custodis, Suffragium pro Johanne de Spira, primo Venetiarum typographo. Viennæ, 1794, 8vo.

In this tract the author shows, that the first book printed at Venice, by Spira, was Cicero's Letters: and contends that the date of 1461, assigned to the Decor Puellarum printed by Jenson at Venice, must have arisen from an error of the press, of which he adduces similar instances in the history of printing at Vienna.

## CHAPTER IV.

### *Books.*

#### SECTION I.

*Works facilitating the Knowledge of Books in general.*

ΦΩΤΙΟΥ ΜΥΡΟΒΙΒΛΙΟΝ, ἡ Βιβλιοθήκη.—PHOTII Myrobiblion; sive bibliotheca librorum, quos legit et censuit Photius, patriarcha Constantinopolitanus. Græcè edidit David Hoeschelius, et notis illustravit. Latine vero reddidit et scholiis auxit Andreas Schottus. Rothomagi, 1658; folio, *edit. opt.*



Photius was patriarch of Constantinople in the ninth century, and perhaps the most learned scholar of his time. His *Bibliotheca* is one of the most valuable remains of antiquity, and contains extracts from, with excellent observations on, two hundred and eighty authors, the greater part of whose works have long since been lost. The lovers of Greek literature must ever regret the non-publication of the MS. of Photius, which the late illustrious professor Porson is known to have transcribed for the press, with equal care and beauty. Baillet has given an impartial character of Photius's *Bibliotheca*; the merit of which is justly appreciated, while its defects are candidly pointed out. *Jugemens des Savans*, tom. ii. pp. 7, 8.

BLOUNT.—*Censura Celebriorum Authorum; sive Tractatus, quo varia virorum doctorum de clarissimis cujusque sæculi scriptoribus judicia traduntur. Unde facillimo negotio lector dignoscere queat, quid in singulis quibusque istorum authorum maximè memorabile sit, et quonam in pretio apud eruditos semper habituerint. Omnia collegit et in ordinem digessit Thomas Pope Blount, Baronettus. Londini, 1690, folio.*

---

ACHARD.—*Cours Élémentaire de Bibliographie, ou la science du bibliothécaire. Ouvrage mis à la portée des élèves des lycées et des écoles secondaires. Par C. F. Achard, Bibliothécaire de Marseille. 3 vols. 8vo. Marseille, 1806—1807.*

The late M. Achard “ had an ardent passion for bibliography, but did not understand it so well as he loved it.” Such is the severe judgment of Peignot, which we must, in justice, confirm, lest the student should be misled by the imposing title of the book. Though it contains numerous useful facts, yet these are devoid of arrangement; and, as the work was published in *livraisons* or parts, by subscription, it should

seem that for want of materials, the author was obliged to make copious extracts from Santander, the Abbés Mauro Boni and Bartolomeo, Gamba, and other able bibliographers. The most useful part of the work perhaps is his collection of the systems recommended by De Bure, Peignot, Barbier, &c. &c.

**BARETTI.**—The Italian Library: containing an account of the lives and works of the most valuable authors of Italy; with a preface, exhibiting the changes of the Tuscan language, from the barbarous ages to the present time. By Giuseppe Baretti. London, 1757, 8vo.

**BARRAL.**—Nouvelle Bibliothèque Choisie, où l'on fait connoître les bons livres en divers genres de littérature, et l'usage qu'on en doit faire, par l'Abbé Barral. Amst. 1714, 2 vols. 12mo.

**BARTHOLINI (THOMÆ)** de legendis libris Dissertationes; quas propter raritatem ac præstantiam publicæ luci restituit, et de vanâ librorum pompâ præfatus est Joh. Ger. Meuschen. Hagæ Com. 1711, 8vo.

The first edition of this rare work appeared in 1675; in 8vo.

The author proceeds on the principle recommended by Quintilian, of first selecting authors, and afterwards choosing passages from their works. According to Bartholinus, the best book of Aristotle is his treatise *de Animalibus*; of Hippocrates, *Coacæ Prænotiones*; of Cicero, *de Officiis*; of Galen, *du usu Partium*; of Theocritus, the *twenty-seventh Idyll*; of Virgil, the *sixth book of the Æneid*; of Horace, the *first and seventh of his Epistles*; of Catullus, *Coma Berenices*; of Juvenal, the *sixth Satire*; of Plautus, the *Epidicus*; of Tertullian, *de Pallio*; of St. Augustin, *de Civitate Dei*; of Paracelsus, *de Chirurgia*; of Severinus, *de Abscessibus*; of Budæus, *Commentarii de linguâ Græcâ*; of Joseph Scaliger, *de Emendatione temporum*; of Bellarmin, *de Scriptori-*

*bus Ecclesiasticis*; of Salmasius, *Exercitationes Pliniane*; of Vossius, *Institutiones Oratoriæ*; of Heinsius, *Aristarchus Sacer*; and of Casaubon, *Exercitationes in Baronium*. Similar judgments, however, are not always to be depended upon. M. Peignot (to whom we are indebted for the present analysis of this curious work) remarks that an *Index Literarius*, which should exhibit the result of sound criticism on select passages from the works of the principal writers, would be of the greatest utility, both for perfecting the taste, and also for facilitating the formation of a good but not voluminous library. Thus, a *rich* man, of an original and well instructed mind, might conveniently furnish himself with such a library; he could purchase a work, and after perusing it, if he should find only one page of any value, he could tear out the leaf, and commit the rest of the book to the flames! His library, indeed, would not appear very large, but it would be the more precious. (Peignot, *Dict. de Bibliol.* tom. i. p. 385.) A copy of the best edition of Bartholinus, sold from the late Rev. Dr. Gossett's library, for the very moderate sum of 4s. 6d.

**BIBLIOGRAPHIE Etrangere**, ou repertoire méthodique des ouvrages intéressans en tous genres, qui ont paru en langues anciennes et modernes, dans les divers pays étrangères à la France, 1800—1810. 3 tomes. 8vo, Paris, 1800—1810.

This work is a *catalogue raisonné* of all the books in the *Journal Général de la Littérature Etrangère*.

**BOULARD.** — *Traité élémentaire de Bibliographie*, par S. Boulard, imprimeur-libraire. Paris, 1804, 1805, 2 parts, 8vo.

This work discusses the qualifications of bibliographers—the principal works of which a library ought to consist—the rarity and depreciation of books—the choice of books and editions—the invention of printing—the formation of a li-

brary—antient editions—manuscripts, &c. For the present notice of M. Boulard's work, we are indebted to Achard's *Cours élément. de Bibliographie*, tom. iii. p. 5, *et seq.* The chapters on MSS. and the choice of *French* books for a library are given entire in pp. 8—13, 55—73, of the same volume.

BURI (RICHARDI DE, Dilmenensis Episcopi) *Phylobiblon de querimoniis librorum, omnibus literarum amatoribus perutile* (*Spiræ, per Johannem et Conradum Hiist, inclytæ Spirensis urbis librarios.*) MCCCCLXXIII. 4to. This is considered by Santander (*Bibl. Chois.* tom. ii. p. 257.) as the first edition; though Brunet (*Manuel*, tom. i. p. 189.) notices one at Cologne, 1473, 4to, without any printer's name, as being the *editio princeps*. It was again reprinted at Paris, with the title: *Richardi de Buri Philobiblion, seu de amore librorum et institutione bibliothecarum tractatus, apud Jodocum Badium Ascensium*. Paris, 1500, 4to. Another edition appeared at the same place and in the same year, by Philip for Petit, also in 4to. The next edition was at Oxford, in 1599. Another appeared at Frankfort in 1610, 8vo, with a "century of philological letters," collected by Goldastus. A second 8vo edition was printed at Leipsic in 1674, 8vo; and lastly, a handsome impression in 4to, at the same place, in 1703. Of all these editions some notice will be found in Mr. Dibdin's *Bibliomania*, p. 38, note. The Oxford edition of 1599, by Thomas James, is most known in this country, but (like all the others) is exceedingly rare: a copy of it, as well as of the Frankfort edition, is in the British Museum. The work is also extant in MS. in the Cottonian library, in the Royal library, and in other libraries at Oxford and Cambridge.

Richard Aungervyle or de Bury, bishop of Durham, was born at Bury St. Edmund's (whence his name) in 1281, and educated at Oxford: he was tutor to Edward III. by whom he was advanced to the episcopal dignity in 1333; in the following year he was made lord high chancellor, and in 1336,

treasurer of England. This learned and munificent prelate founded a public library at Oxford for the benefit of the students: having furnished it with the best collection of books then in England, he fixed it in the place where Durham (now Trinity) College was subsequently built; and wrote his *Philobiblion*, a treatise containing rules for the management of the library, how the books were to be preserved, and on what conditions lent out to the scholars. It is written in very indifferent Latin, in a declamatory style, and is divided into 20 chapters. In chapter I. the author praises wisdom and books in which it is contained. II. That books are to be preferred to riches and pleasure. III. That they ought to be always bought. IV. How much good arises from books, and that they are misused only by ignorant people. V. That good monks write books, while bad ones are otherwise employed. VI. The praise of the antient begging friars, with a reproof of the modern ones. VII. He bewails the loss of books by fire and wars. VIII. He shews what fine opportunities he had of collecting books while he was chancellor and treasurer, as well as during his embassies. IX. That the antients surpassed the moderns in hard studying. X. That learning arrives at perfection by degrees, and that he had procured a Greek and Hebrew Grammar. XI. That the law and law books are not properly learning. XII. The usefulness and necessity of grammar. XIII. An apology for poetry, and the usefulness of it. XIV. Who ought to love books. XV. The manifold advantages of learning. XVI. Of writing new books and mending old ones. XVII. Of using books well, and in what manner they should be placed. XVIII. An answer to his calumniators. XIX. On what conditions books are to be lent to strangers. XX. Conclusion.

Beside the *Philobiblion*, our author wrote *Familiarium Epistolarum librum unum*: Some of these letters are addressed to Petrarch, with whom he corresponded. He also composed *Orationes ad Principes*, in one book. It should be added,

that the real author is supposed to have been Robert Holcot, a Dominican friar. (Biog. Brit. 2d edit. vol. I. pp. 370, 371, and the authorities there referred to, which contain some additional particulars, of which the limits of this notice will not admit the insertion.)

**CALMET.**—Dissertation sur la matière et la forme des livres anciens, par dom Augustin Calmet.

In the first volume of his elaborate *Commentaire Littérale sur la Bible*. Paris, 1724, vol. I. part I. page xl, *et seq.*

**COLLINS.**—A Guide to Parents and Tutors in the choice and use of books in every branch of education; pointing out their respective merits, and the order in which they should be successively adopted. By Joshua Collins, A.M. 12mo, London, 1805, (4th edit.)

Though professedly devoted to the information of youth, this useful little work demands a notice, as containing one of the best lists of standard modern English works. A new edition with corrections (which we have not seen) has lately been published. A similar work was printed many years ago, intituled “*Directions for a proper Choice of Authors to form a library, . . . . intended for those readers who are only acquainted with the English language. With a correct list of proper books on the several subjects.*” London, 1766, 8vo.

**DENINA.**—Biblioepa, o sia l'arte di compor Libri, da Carlo Denina. 8vo, Torino, 1776.

In the library of the London Institution.

**DENIS.**—*Einleitung in Bucherkunde, &c. i. e. An Introduction to the Knowledge of Books.* By M. Denis, keeper of the Imperial library at Vienna. 4to, 2 vols. Vienna, 1777, 1778; 2d edit. Vienna, 1795, 6. 2 vols. 4to.

This work, as well as every other of the same author, is greatly esteemed on the Continent: no French or English translation

of it has yet been published. Considerable extracts, however, are inserted in the *Esprit des Journeaux* of March, April and May, 1779; and of March, September, October and December, 1780. (Brunet, tom. i. p. 333.) The following outline of M. Denis's Introduction is given from the *Monthly Review* (Old Series) vol. lxi. pp. 303, 304. "This work, which is the substance of a course of academical lectures, designed to give his pupils an extensive knowledge of books, and to assist them in forming libraries, is divided by the author, into two parts. The first is called bibliography; the second contains the history of literature. The bibliographical part is divided into three periods. In the *first* is given an account of the books relative to the Jews, Orientals, Greeks and Romans, to the establishment of Christianity—of the origin of writing—the primitive forms of letters—the substances on which writing was performed—the instruments employed—and of the forms of books. The *second* period contains a history of books relative to the eastern, western, and the remotest nations: it exhibits the preludes to the art of printing—its actual discovery, progress and improvement during the 15th century. The *third* period presents a history of the most celebrated libraries in Europe, comprehending printed books and MSS. In this exhibition the books are reduced under the classes of theology, law, philosophy, physic, mathematics, history and philology; and are considered with respect to their number, their qualities, rarity, &c. And the manuscripts, in whatever language, are enumerated, but without many critical illustrations."

**DIBDIN.**—*Bibliomania; or, Book-Madness; a bibliographical romance, in six parts, illustrated with cuts.* By the Rev. Thomas Frognal Dibdin. London, 1811, 8vo.

This "Bibliographical Romance" was preceded by a pamphlet of 87 pages, intituled *Bibliomania; or, Book-madness; containing some account of the history, symptoms and cure of*

*this fatal disease, in an epistle to Richard Heber, Esq.* 8vo. London, 1809. To the extensive and amusing information contained in these works, the larger volume especially, the limits of this notice are inadequate to render justice. All Mr. Dibdin's publications are indispensably necessary to the bibliographical student. Happy may he deem himself who possesses a copy of this work; which, though published at £1. 7s. is now not to be procured for less than £6. 6s. ! The deserved popularity of the *Bibliomania* suggested to some anonymous writer the idea of satirizing the mania for prints in a volume intituled "*Chalcographimania; or, the Portrait Collector and Printseller's Chronicle, with infatuations of every description. A humorous poem, in four books, with copious notes explanatory. By Satiricus Sculptor, Esq.* London, 1814, 8vo. Of this the less is said the better. The poem is any thing but humorous, and to the notes may justly be applied the author's motto *Cacoethes Carpendi* : it is throughout tinctured with malevolence. The cut prefixed, purports to be copied from an unique print of Will Somers the jester, which *has no existence* !—Mr. Dibdin's first amusing trifle gave being to an anonymous and vapid attempt at wit, called *Bibliosophia; or, Book Wisdom; containing some account of that glorious vocation book collecting. By an Aspirant. II. The Twelve Labours of an Editor, separately pitted against those of Hercules.* 12mo, London, 1810.

J. F. ECKHARD.—*Exercitatio de editione librorum apud veteres.* Isenaci, 1776, 4to.

JOH. ESBERGII *de libris veterum Exercitatio.* Upsalæ, 1701, 4to.

FERRIAR.—*The Bibliomania, an Epistle to Richard Heber, Esq.* By John Ferriar, M.D. London, 1809, 4to.

This little poem very lightly touches the subject; and to the regret of the reader concludes almost as soon as it begun:



**GESNER.**—*Bibliotheca instituta et collecta, primum à Conrado Gesnero; deinde in epitomen redacta, et novorum librorum accessione locupletata, tertio recognita, et in duplum post priores aucta, per Josiam Simlerum; jam vero postremo aliquot mille, cum priorum tum novorum authorum opusculis, ex Viennensi Austriæ Bibliotheca amplificata, per Johannem Jacobum Frisium Tigurinum. Tiguri, 1583, folio.*

This edition is more esteemed than that of 1545. Conrad Gesner, surnamed the Pliny of Germany, was born at Zurich in 1516, and died in 1565. Consult Dibdin's *Bibl.* pp. 39, 40.

**HEINSIUS.**—*Algemeines Bucher Lexicon, oder alphabetisches Verzeichniss der in Deutschland und den angrenzten Landem gedruckten bucher, &c. i. e. An Universal Bibliographical Dictionary of books printed in Germany and the neighbouring counties, with the names of the editors and the prices (in dollars and groschen.) By William Heinsius. Leipzig and Paris, 1793—1798, 5 vols. 4to.*

**JACOBI JACOBÆI** *Dissertatio philologico-critica, de materia et forma librorum apud veteres, ante inventam artem typographicam ex occasione eorum, qui in Novo Testamento occurrunt. Hafniæ, 1706, 4to.*

**KETT.**—*Elements of General Knowledge, introductory to useful books in the principal branches of literature and science, with lists of the most approved authors, including the best editions of the classics. By Henry Kett, B.D. 7th edit. London, 1809, 2 vols. 8vo.*

This useful work is noticed here on account of the copious list of books at the end of the second volume. In the selecting

the editions of the Greek classics, the author had the assistance of the late eminent Greek Professor Porson.

**Henrici Sigismundi MARQUARTI** de re libraria selecta quædam. Jenæ, 1691, 4to.

**MOUTARD.**—Manuel Bibliographique des Amateurs, (par M. Moutard, libraire.) Paris, 1780, 3 vols. 8vo.

**OLDYS.**—The British Librarian: an abstract of scarce books in all languages. By William Oldys. London, 1738, 8vo.

Copies of this very correct work, which is of rare occurrence and sells at a high price, are in the libraries of the Royal and London Institutions.

**PEIGNOT.**—Dictionnaire raisonné de Bibliologie, contenant 1°. l'explication des termes relatifs à la bibliographie, à l'art typographique, aux langues, aux archives, aux manuscrits, aux médailles, aux antiquités, etc.; 2°. des notices historiques détaillées sur les principales bibliothèques anciennes et modernes; sur les différentes sectes philosophiques, sur les plus célèbres imprimeurs, sur les bibliographes, avec la liste de leurs ouvrages; 3°. l'explication des différents systèmes bibliographiques, etc. Par Gabriel Peignot. Paris, vols. I. II. 1802; vol. III. (Supplement) 1804.

M. Peignot is one of the ablest French bibliographers, and by his various writings (which are noticed in the course of this work) has contributed most essentially to the illustration of the study of bibliography. All that is promised in the above title is strictly performed. The Supplement is indispensably necessary to complete the work: the second volume is terminated by a copious synoptical table of bibliography. Since this edition was printed the author has announced, that he has carefully revised his work, and made such considerable

additions to it, as would alone form three thick volumes. (Rep. Bib. Un. 387.)

**Repertoire Bibliographique Universel; contenant la notice raisonnée des bibliographies spéciales publiées jusqu'à ce jour, et d'un grand nombre d'autres ouvrages de bibliographie, relatifs à l'histoire littéraire, et à toutes les parties de la bibliologie. Par Gabriel Peignot. Paris, 1810, 8vo.**

All that is promised in the title of this elaborate work is amply executed in its instructive pages; to which the author of this volume acknowledges himself indebted for numerous interesting notices.

**RIVE.**—La chasse aux Bibliographes et antiquaires mal-avisés, par un des élèves de M. l'Abbé Rive (Rive himself.) Londres (Aix) chez N. Aphobe, etc. 1788, 8vo.

This work is now of rare occurrence: it abounds with scurrilities and good bibliographical notices. Two hundred copies only were printed: one is in the library of the London Institution.

**Chronique Littéraire eds ouvrages imprimés et manuscrits de l'Abbé Rive, des secours dans les lettres, que cet Abbé a fournis à tant de littérateurs François ou étrangers, de quelque rang et profession que ce soit, &c. &c. &c. Eleutheropolis (Aix) de l'imprimerie des Anti-Copet, des Anti-Jean-Dieu, &c. l'an 2<sup>e</sup>. du nouveau siècle. Français, 8vo.**

The Abbé Rive was one of the ablest and most scurrilous bibliographers of his time. His printed works amount to twenty-two: and in his *Chronique* he announces thirty-three distinct works, some of them extensive, beside a *host* of manuscript memoirs relative to natural history, literature, politics and antiquities; all of which attest his learning, talents

and indefatigable industry. A stroke of apoplexy terminated his life in 1791.

**SALDEN.**—Chr. Liberii (Guill. Saldeni) *Bibliophilia; sive de scribendis, legendis, et æstimandis libris, exercitatio parænetica*. Interserta quædam sunt de plagio litterario, thrasonismo theologorum, &c. Ultrajecti, 1681, 12mo.

Diecmann, in the *Theatrum pseudonymorum Placcii*, No. 1573, p. 418, ascribes this work to Salden, under the assumed name of C. Liberius.

**GUILLELMI SALDENI** Ultrajectini de Libris, varioque eorum usu et abusu, libri II. cum indicibus. Amst. 1688, 8vo.

An instructive work, which is analysed by Cailleau. (*Dict. Bibliogr.* tom. iii. pp. 481—484.) Our limits forbid an abstract of it. The book is not dear; clean copies cost from 3s. 6d. to 7s. The bibliographical student may consult one at the library of the London Institution.

**SAVAGE.**—The Librarian; being an account of scarce, valuable and useful English books, manuscript libraries, public records, &c. &c. By James Savage. 8vo, London, 3 vols. 1808, 9.

**SCHOETGENII** (CHRIST.) *Historia Librariorum et Bibliopolarum veteris et mediæ ævi*.

This instructive dissertation is to be found in the third volume of Polenus's Supplement to Grævius's and Gronovius's splendid collections of Greek and Roman antiquities. It is richly deserving of translation; and might, without much difficulty, be continued to later times.

## SECTION II.

*Works treating on Rare Books.*

JO. BAPT. AUDIFFREDI *Catalogus Historico-Criticus Romanarum Editionum Sæculi xvi.* Romæ, 1783, 4to.

The value of this catalogue has long been known, and its fidelity duly appreciated. At the end is, or ought to be, a 4to plate of printers' vignettes or marks, as well as a specimen of the Lactantius printed at Subbiaco in 1465. A fine copy of it from the Merly library (No. 104) sold for the moderate sum of £1. 1s.

JO. BAPT. AUDIFFREDI *Specimen Historico-Criticum Editionum Italicarum Sæculi xvi.* Romæ, 1794, 4to.

Copies of both these erudite works are in the library of the London Institution.

BARBIER.—*Nouvelle Bibliothèque d'un Homme de gout entièrement refondue, corrigée, et augmentée par A. A. Barbier et N. M. Dessessarts.* Paris, 1808 *et seq.* 6 vols. 8vo.

———— *Dissertations sur Soixante Traductions Françaises de l'Imitation de J. C. et sur son Auteur.* Paris, 1812, 12mo.

BAUER.—*Bibliotheca Librorum Rariorum Universalis, auctore Jo. Jac. Bauer.* Nuremberg, 1770—1791. 7 vols. 8vo.

This work is arranged alphabetically according to the author's name. The two last volumes are supplemental. This collection contains some good things, says Peignot, but the author has been too lavish of the words *rarus*, *rarissimus*, *paucissimis cognitus*, *etc.*

**BELOE.**—*Anecdotes of Literature and Scarce Books.* By the Rev. William Beloe. 8vo. London, 1809—12. 6 vols.

The author is reported to be occupied in preparing an improved edition of this instructive work.

**Cornelii a BEUGHEM** *Incunabula Typographiæ, sive Catalogus Librorum Scriptorum proximis ab inventione annis, usque ad M.D. inclusivè, in quâvis linguâ Editorum, etc.* Amstel. 1688. 12mo.

A most inaccurate work; which is noticed merely to prevent the student from purchasing what will afford him no certain information.

**AUGUSTI BEYER** *Memoriæ Historico-Criticiæ Librorum rariorum. Accedunt Evangelii Cosmopolitani notæ ad Joh. Burch. Menckenii de Charlataneria Eruditorum Declamationes.* Dresdæ et Lipsiæ, 1734. 8vo.

A curious and valuable work, as well for the selection of articles, as for the bibliographical disquisitions it contains.

**BRAUN.**—*Notitia Historico-Literaria de Libris ab artis typographicæ Inventionem usque ad annum 1500 impressis, in bibliothecâ liberi ac imperialis monasterii ad SS. Udalricum et Afram Augustæ extantibus.* Aug. Vindel. Part I, 1788. Part II, 1789, 4to.

A scarce and interesting work. The author is Placidus Braun, librarian of the convent of Saints Ulric and Afra at Augsburg. Independently of the fidelity of the descriptions, this work is further illustrated by eleven plates, exhibiting 76 alphabets and specimens of characters used by the first German printers.

**BRUNET.**—*Manuel du Libraire, et de l'amateur des livres; contenant, 1°. Un nouveau dictionnaire Bibliographique. 2°. Une table en forme de Catalogue*

**Raisonné.** Par J. C. Brunet, fils. Paris, 1810, 3 vols. 8vo.

The most compendious and correct Bibliographical Dictionary extant;—the result of 30 years' careful examination of Books. The two first volumes contain, in alphabetical order, an account of the most valuable and useful books, both antient and modern, with brief notices of their different editions, and remarks by which to ascertain counterfeit editions. Brief, but sufficient hints are subjoined for collating antient works, and books of plates; and the prices, given at the principal sales within the last 40 years, for the most rare books, are also stated, &c. &c. In the third volume, which forms a *catalogue raisonné*, are methodically classed all the works indicated in the dictionary, together with a great number of useful, but not dear, books, which could not be placed among the rare and valuable works. To M. Brunet's researches we are indebted for the notice of many valuable articles introduced into the third part of the present work.

**BRYDGES.**—*Censura Literaria*; containing titles, abstracts, and opinions of old English books, with original disquisitions, articles of Biography, and other literary antiquities. By Sir Egerton Brydges, K. J. London, 1805—9, 10 vols. 8vo.

*The British Bibliographer.* By Sir Egerton Brydges, K. J. London, 1810—13. 4 vols.

*Restituta; or the Titles and Characters of old Books in English Literature, and their authors, revived.* By Sir Egerton Brydges, K. J. London, 1814, 8vo.

Of this last work only three numbers have yet appeared. The lovers of antient English literature are in no common degree indebted to Sir E. B. for the rich fund of information comprised in the works above-mentioned. Their value

is best attested by the ample prices they bear; a copy of the *Censura* in boards, selling for £10. and the Brit. Bibliographer not being procurable for less than £8.

**CAILLEAU.**—Dictionnaire Bibliographique, historique, et critique des livres rares, précieux, singuliers, estimés, et recherchés, &c. Suivi d'un Essai de bibliographie, où il est traité de la connoissance et de l'amour des livres, de leurs divers degrés de rareté, &c. (Par MM. L'Abbé Duclos, et Cailleau). 8vo, Paris, 1790, 3 vols. Imperfect as this work confessedly is, it is still deserving of commendation: because its authors had not that assistance which can at the present time be abundantly obtained. (Brunet, tom. i. Pref. p. vi. note.) Vol. IV. or the *Supplément* to it, was published in 1802 by Mr. Brunet, and is indispensably necessary to complete the work. The three first vols. were reprinted at Liege in 1791.

**CAMUS.**—Notice d'un livre imprimé à Bamberg en 1462, lue à l'Institut, par Arm. Gast. Camus. Paris, an vii. large 4to.

This small work contains some valuable notices relative to the origin of printing. The *Bamberg Book* contains three distinct works: 1. Allegory on Death. 2. Four Histories, taken from the Bible, and 3. The *Biblia Pauperum*. The subscription of the second article in this collection purports that the book was printed at Bamberg, by Albert Pfister, in 1462.

**CLARKE.**—A Bibliographical Dictionary; containing a Chronological Account, alphabetically arranged, of the most curious, scarce, useful, and important books in all departments of literature, from the infancy of printing to the beginning of the 19th century; including the whole of the fourth edition of Dr. Harwood's *View of the Classics*, with innumerable additions and amendments. To which are added, an Essay on Bibliography,



and an account of the best English translation of each Greek and Latin Classic. (By Adam Clarke, LL.D.) Liverpool and Manchester, 1802—4. 6 vols. 12mo. A few copies also on large paper, in 8vo.

This work is indispensable to the bibliographical student. It contains a summary of the life of each author, the time when he lived, and his works, a distinct notation of the *editiones principes et optima*,—and the price of each article (where it could be ascertained) from the best London Catalogues, and the public sales of the most valuable libraries both at home and abroad. The information on the subject of Polyglott Bibles is particularly interesting, and was reprinted in a separate form, in 1803, with additions: one hundred copies only were printed, which are now of rare occurrence. To complete this work, should be added *The Bibliographical Miscellany, or Supplement to the Bibliographical Dictionary*, in 2 vols. 12mo and 8vo, London, 1806. Containing 1. An Account of the English Translations of the Classics and ecclesiastical writers, with critical judgments on the merits of their respective executions; 2. An extensive list of Arabic and Persian grammars, lexicons, and elementary treatises; with a description of the principal works of the best Arabic and Persian authors, whether printed or MS. and English translations thereof. 3. An essay on the origin of language. 4. A short history of the origin of printing. 5. A catalogue of authors who have illustrated the history of literature, chronology, bibliography, and typography, with critical and bibliographical remarks. To these remarks we are indebted for some interesting notices in the third part of the present volume. 6. An alphabetical list of towns, &c. where printing was established in, and also subsequent to the 15th century. 7. Essay on Bibliography, with two bibliographical systems by Peignot and Thiebaut. To these succeed several chronological tables, highly useful in prosecuting literary studies. Beside the

**Bibliographical Miscellany** Dr. C. published in 1807, in 12mo and 8vo, Vol. 1. of a *Concise View of The Succession of Sacred Literature in a chronological arrangement of authors and their works from the invention of alphabetical characters to the year of our Lord 845.* A second volume is designed to bring the *succession* down to the year 1440. In this account of sacred and ecclesiastical writers, Dr. C. has given 1. the *editio princeps*, 2. the *editio optima*; and 3. the best *translation* of such as have been, either wholly or in part, translated into English. The works of the principal fathers are analysed from a careful examination of them. This little volume is equally interesting to the biblical and bibliographical student.

**CLEMENT.**—*Bibliothèque Curieuse; ou catalogue raisonné des livres rares, et difficiles à trouver, par David Clement. Gottingen and Leipsic, 1750—60, 9 vols. 4to.*

This beautifully printed work terminates at the letters HI, in consequence of the author's death: a copy of it is in the libraries of the Royal and London Institutions. It is a work of great learning and labour; and, though many trifling articles are introduced, exhibits a fund of information relative to scarce works.

**DE BURE.**—*Musæum Typographicum; seu collectio, in quâ omnes fere libri in quâvis facultate ac linguâ rarissimi, notatuque dignissimi accuratè recensentur; a G. F. Rebude (G. F. De Bure.)*

Of this excessively rare work only 12 copies were printed, the *whole* of which were given away as presents. It contains only the titles of rare books, without any notes or remarks: and was the precursor of the following.

*Bibliographie Instructive; ou traité de la connoissance des livres rares et singuliers, &c. &c. Disposé par ordre des matières, &c., par Guillaume François De Bure le Jeune. Paris, 1763, 7 vols. 8vo.*

The 7th volume of this work contains a notice of books printed in the 15th century, and described in the preceding 6 vols. It is classed alphabetically, according to the order of the towns where the works were printed.

Supplément à la Bibliographie Instructive; ou Catalogue des livres du Cabinet de M. Louis Jean Gaignat, par G. F. De Bure. Paris, 1769, 2 vols. 8vo.

Bibliographie Instructive, tome 10<sup>e</sup>. contenant une table destinée à faciliter la recherche des livres anonymes, cités dans les deux ouvrages précédents, &c. &c. Par Née de la Rochelle. Paris, 1782, 8vo.

These three works form but one collection, which is equally curious and instructive: many persons, however, subjoin to them the first part of the Vallière Catalogue, in 3 vols. 8vo, 1782. M. De Bure holds a distinguished rank among bibliographers: he died at Paris in 1782. His *Bibliographie Instructive* was most severely attacked by the abbés Mercier and Rive; to whose criticisms he replied in an *Appel aux savans et aux gens de lettres*, Paris, 1763, an 8vo pamphlet, and also in *Réponse à une Critique de la Bibliographie Instructive*, Paris, 1763, 8vo. De Bure's work, Brunet observes, was a most excellent one for the time when it appeared, and may still be consulted with advantage: to complete his plan, however, it would require six or eight supplemental volumes. Greatly is it to be desired that some experienced bibliographer would give us a work on a similar plan, re-casting, abridging, and augmenting the materials of De Bure, and also incorporating the numerous articles of British literature, with which foreign bibliographers have comparatively little acquaintance.

DIBDIN.—An Introduction to the Knowledge of rare and valuable Editions of the Greek and Latin Classics; including an account of Polyglot Bibles; the best Greek,

and Greek and Latin, editions of the Septuagint and New Testament; the *Scriptores de Re Rusticâ*; Greek Romances, and Lexicons and Grammars. By the Rev. Tho. F. Dibdin, F.S.A. 3d edition, with additional authors and biographical notices (chiefly of English editors). 8vo, 2 vols. London, 1808.

The first edition of this work, which is indispensable to the bibliographical student, was published in 12mo, 1802, and was in part a tabulated arrangement from Dr. Harwood's *View of the Classics*, with Notes from Maittaire and other bibliographers, and references to antient and modern catalogues. The second edition, enlarged and corrected, was published in 8vo, in 1804; a small impression was taken off on large paper, with a portrait of Bishop Fell (the plate of which has since been broken up): copies of this size are scarce and dear. The additional authors noticed in the third edition are 13 in number.

*Bibliotheca Spenceriana*, or a Descriptive Catalogue of early printed books, and of many important first editions in the library of Earl Spencer. London, 1814, vols. I. II. III. super royal 8vo.

This work is intended to be a *Catalogue Raisonné* of that portion of the noble Earl's library, which comprehends books printed in the fifteenth century, and first editions of many distinguished authors. It commences with an account of books printed from wooden blocks, about the middle of the 15th century; from which many extraordinary specimens of Cuts are given, as tending to illustrate the history of engraving during the same period. This division is followed by theology; comprehending a list of some of the scarcest Latin, German, Italian, and Dutch Bibles printed in the fifteenth century; with notices of the first editions of the Polyglott, French, English, Polish, and Slavonian bibles. These are followed by an account of some celebrated Psalters, Missals, and Breviaries, executed within the same period. The la-

interpreters of Scripture, and many of the Fathers close the department of theology. Classical literature succeeds. The authors are arranged alphabetically; and the notices of rare and valuable editions, in this most extensive and most valuable department of his Lordship's library, are more copious and interesting, than any hitherto published. The above classes, together with part of miscellaneous literature, occupy the three first vols. Vol. IV. will contain the remainder of miscellaneous literature, in the Latin language, including didactic and moral works, writers upon the canon and civil law, historians, and chroniclers of the middle ages, forming the fourth division;—Italian books, including some remarkably scarce early-printed volumes of Poetry;—English books printed by Caxton, Wynkyn de Worde, and Pynson, as well as at the Abbey of St. Alban's. To this volume will be added a supplement and emendations with indexes of authors and editions described, of printers and editions executed by them, and a table of some of the principal public and private collections, which contain copies of the editions described. Many rare and valuable antient publications are now, for the first time, made generally known; and the deficiencies and errors of preceding bibliographers supplied and corrected where found necessary. By means of cuts, and fac-similes of types (which are executed with singular beauty and fidelity), a number of books are more satisfactorily described than heretofore; and consequently, a more lasting impression is made upon the memory of the reader. Of the extraordinary value of the library here described, it is hardly necessary for us to apprize the classical student and collector. So highly was the expectation of bibliographers raised, before the publication of this work, that £15. 15s. (we understand) were offered in vain for the small paper copies, which had been subscribed for at £7. 17s. 6d. and £9. 9s. The large paper copies had long been non-procurable.

*Specimen Bibliothecæ Britannicæ.* Specimen of a digested catalogue of rare, curious, and useful books in

the English language, or appertaining to British literature and antiquities. By the Rev. T. F. Dibdin. London, 1808.

Of this now rare tract FORTY copies only were printed, viz. 33 in 8vo, and 8 in 4to, containing 77 pages, besides eight of title and preliminary observations. It is to be regretted that Mr. D.'s avocations have prevented him from executing the interesting work which is announced in the *Specimen*.

ENGEL.—*Bibliotheca Selectissima, sive catalogus librorum in omni scientiarum genere, quos collegit et venum exponit Sam. Engel, cum notis criticis.* Bernæ, 1743, 8vo.—*Spicilegium librorum rariorum, tum in catalogo a Sam. Engel nuper evulgato omissorum, tum etiam eorum quibus illa collectio usque adhuc aucta fuit.* Bernæ, 1743, 8vo.

This fine collection of rare books was purchased, in 1744, by Count Bunau, and added to his splendid library.

FOURNIER.—*Nouveau Dictionnaire portatif de Bibliographie, contenant plus de vingt-trois mille articles de livres rares, curieux, estimés et recherchés, &c. &c.* Par Fr. Ign. Fournier. Paris, 1809.

The first edition of this work appeared in 1805, and contained 17,000 articles: although Fournier professes the second to be greatly enlarged and corrected, Brunet asserts that he has detected not less than 500 errors.—It is elegantly printed. These two editions were preceded by *Essai portatif de Bibliographie, par Fr. Ign. Fournier, âgé de 18 ans*, 8vo, Paris, 1796. This small volume, says Peignot, is extremely well printed: *twenty-five* copies only were struck off, the whole of which the author kept in his own possession. (Rep. Bib. Speciales, p. 58.)

FREYTAG.—*Analecta litteraria de libris rarioribus, edita a Frid. Gottl. Freytag.* Lipsiæ, 8vo.

To complete this valuable work should be added Freytag's *Apparatus Litterarius, ubi libri, partim antiqui, partim rari, recensentur*, 8vo, Lipsiæ, 1752, 53, 55. 3 vols. Copies of both these works are scarce and dear.

Dan. GERDESII *Florilegium historico-criticum librorum rariorum, cui multa simul scitu jucunda adsparguntur, etc. etc.* Groningæ, 1763, 8vo.

This is the third and best edition of a work which should have a place in every bibliographical collection: it is designed in part as a supplement to the Catalogue of Vogt (mentioned in a subsequent page), to whom it is dedicated. The first and second editions were published in 1740 and 1747. A copy of the third edition is in the library of the London Institution.

GOUGH.—An Account of a rich illuminated Missal, executed for John, Duke of Bedford, Regent of France under Henry VI., and afterwards in the possession of the late Duchess of Portland. [By the late Richard Gough, Esq.] 4to, London, 1794.

This splendid missal has already been noticed (p. 301, 302): the description is illustrated with four outline plates.

HARWOOD.—A View of the various Editions of the Greek and Roman Classics, with remarks. By Edward Harwood, D.D. Small 8vo, London, 4th edit. 1790.

The best edition of a valuable little work, which has been translated into the German and Italian languages. The 1st edition appeared in 1775; the 2nd in 1778; the 3d in 1783; and the 4th in 1790. The German version was published in 1778, by Professor Alter, at Vienna, in 8vo. The two Italian translations are as follow. 1. *Prospetto di varie edizioni degli autori classici Greci e Latini, di Arwood corretto da Maffeo Pinelli, Venezia, 1780, 8vo.* It is a translation of the second English edition, with some additions by the translator;

but is by no means so copious as 2. *Degli autori classici sacri, profani, Greci e Latini Bibliotheca Portatile; ossia il prospetto del Dr. Eduardo Arwood reso più interessante per nuovi articoli è per recente scoperte ed illustrazione critiche, cronologiche e tipografiche, con mutua cura disposte dall' ab. Mauro Boni e da Bartolomeo Gamba. Venezia, 1793, 2 vols. 12mo.*

This translation is in every respect preferable to the original English work, from the correct and interesting notices it contains, relative to the best editions of the classics. At the end of vol. ii. are given 72 pages of very interesting matter, relative to the principal bibliographical writers, the origin and progress of printing in Germany and Italy, and lastly an elaborate disquisition on the date of the celebrated *Decor Puellarum* of 1461. This part of the work has been translated by Dr. Clarke, and may be found in his *Bibliographical Miscellany*, vol. ii. pp. 7—86.

**HAYM.**—*Biblioteca Italiana, o sia notizia de' libri rari Italiani, già compilata da Nic. Francesco Haym, Romano, in questa impressione corretta, ampliata, e di giudizj intorno alle migliori opere arricchita (da Ferdinando Giandonati). Milano, 1771-1773, 2 vols. 8vo.*

The best, and only edition worth consulting. The work first appeared at London in 1726, 8vo, and was reprinted at Venice, in 1728, 1736, and 1741. Copies of the editions of 1726, 1728, and 1771-3, are in the library of the London Institution.

**Seb. Jac. JUNGENDRES** de Notis characteristicis librorum a typographiæ incunabulis ad an. MD. impressorum, etc. Norimbergæ, 1740, 4to.

**KOEHLER.**—*Disquisitio de inclito libro poetico Tewrdanncths, auctore J. de Koehler. Altorf, 1737, 8vo.*

A brief notice relative to the celebrated poem of Tewrdanncths will be found at the end of No. I. in the Appendix.



**LAIRE.**—Specimen historicum Typographiæ Romanæ xv sæculi operâ et studio P. Fr. Laire, in familiâ minorum et principis Salm-Salm bibliothecarii. Romæ, 1778, 8vo.

A most curious work, containing specimens of the types of Sweynheym and Pannartz : it is not very correct.

**Index Librorum** ab inventâ typographiâ ad annum 1500, chronologicè dispositus, cum notis historiam typographico-litterariam illustrantibus. Hunc disposuit Fr. Xav. Laire. Senonis, 1791, 2 vols. 8vo.

“ These are scarce and dear volumes : and, as they supply some deficiencies in Audiffredi’s account of books published at Rome in the 15th century, the bibliographer should omit no opportunity of possessing them.” (Dibd. Bibliom. p. 114.)

**Los Rios.**—Bibliographie Instructive ; ou notice de quelques livres rares, singuliers, et difficiles à trouver, avec des notes historiques, pour connoître et distinguer les différentes éditions, et leur valeur dans le commerce ; disposée par François Los Rios. Lyon, 1777, 8vo.

A book on which no dependence whatever can be placed : the author was a bookseller at Lyons.

**Michaelis MAITTAIRE Annales Typographici ab Artis inventæ origine ad annum MDLXIV.** 4to, Hag. Com. Amstelod. et Londini, 1719—41, 5 vols. 4to.

Tom. i. *ab Artis inventæ Origine ad an. M.D.* Hag. Com. 1719.

Tom. ii. *ab an. M.D. ad an. MDXXXVI.* Hag. Com. 1722, in 2 parts. Tom. iii. *Ab an. MDXXXVI ad an. MDLVII.*

Amstel. 1726, in 2 parts, with an Appendix. Tom. iv. *Ab artis origine ad an. MDLXIV.* Amstel. 1733, in two parts.

This is a second edition of, and supplement to, vol. i. and was by the author considered as the fourth, because it includes books down to 1564. It is, however, necessary to have both

the editions of 1719 and 1733, because the former contains some valuable dissertations which are not comprised in the latter. *Tom. v. et ultimus, indicem in iv. præcuntes complectens.* London, 1741, in two parts.

Though less perfect than the work of Panzer, (see p. 540, *infra*,) Maittaire's valuable annals are indispensable in every bibliographical library. There have been several supplements to it, which are enumerated by Peignot (*Rep. Bibl. Univers.* pp. 265, 266); that most deserving of the student's notice is, *Annalium typographicorum Michaelis Maittaire supplementum adornavit Michael Denis Bibl. Palat. Custos. Viennæ, 1789, 2 vols. 4to.* These two volumes contain 6311 articles, printed in the 15th century, and unknown to Maittaire. Copies of these two works are in the libraries of the Royal and London Institutions.

**MARCHAND.**—*Dictionnaire Historique, ou Mémoires critiques et littéraires concernant la vie et les ouvrages de divers personnages, distingués dans la république des lettres.* Par Prosper Marchand. La Haye, 2 tom. en 1 vol. fol. 1758.

A posthumous work, but highly deserving a place in every bibliographical collection, on account of its curious biographical and literary anecdotes. Its numerous typographical and other errors have caused it to be in less request than when it was first published. A copy is in the library of the London Institution.

**OSMONT.** — *Dictionnaire typographique, historique, et critique, des livres rares, singuliers, estimés, et recherchés, en tous genres.* Par J. B. L. Osmont. Paris, 1768, 2 vols. 8vo.

A scarce work, and for the time when it was published, pretty correct: it is in less request now, that we have more copious and better executed dictionaries. At the end of vol. II. there are *nine* lists of editions and collections of works pub-

lished by various eminent editors, as the Elzevirs, Variorum, &c. This work is in the library of the London Institution.

PANZER.—*Annales Typographici ab artis inventæ origine ad annum MD, post Maittairii, Denisii, aliorumque doctissimorum virorum curas, in ordinem redacti, emendati et aucti; opera Georgii Wolfgangi Panzer. Norimbergæ, 11 vols. 4to, 1791—1803.*

Although the most extensive work extant on the productions of the 15th century, this is far from being complete. Its various contents are enumerated by Peignot, at considerable length (Rep. Bib. Univ. p. 271, 272,) and by Dr. Clarke, (Bibl. Misc. vol. II. p. 56—58,) who observes, that notwithstanding the arrangement of matter in these volumes is far from being convenient, yet the work is certainly the most complete yet published on the annals of typography. Mr. Dibdin (Bibliom. p. 85,) honourably commemorates the labour of Panzer; and adds, that he published in 1788, in 4to, a distinct work relative to books, printed within the same period in the German language; and this should always accompany the eleven volumes. Panzer has also published a separate volume, intituled *Conspectus Monumentorum Typographicorum seculi xv. ad ductum annalium typographicorum hujus seculi a se editorum dispositus. Norimb. 1797, 4to.* It is necessary to complete the Annals. The library of the London Institution is in possession of the *Annales* and *Conspectus*.

PEIGNOT.—*Essai de Curiosités; contenant une notice raisonnée des ouvrages les plus beaux, dont le prix a excédé 1000 francs dans les ventes publiques. Par Gabriel Peignot. Paris, 1804, 8vo.*

M. Peignot has announced a second and much enlarged edition of this work: the first edition consisted of a very small number of copies.

*Bibliographie Curieuse, ou notice raisonnée des livres*

imprimés à cent exemplaires au plus; suivie d'une notice de quelques ouvrages tirés sur papier de couleur. Par G. Peignot. Paris, 1808, 8vo.

One hundred copies only were printed of this volume, which has since been reprinted, with numerous additions, in the following: *Repertoire de Bibliographies Spéciales, Curieuses, et Instructives; contenant la notice raisonnée; 1°. des ouvrages tirés à petit nombre d'exemplaires; 2°. des livres imprimés sur papier de couleur; 3°. des livres dont le texte est gravé; 4°. des livres, qui ont paru sous le nom d'ana.* Par G. Peignot. Paris, 1810, 8vo. These three very curious works are also in the London Institution.

PEZZANA.—Notizie Bibliografiche intorno a due rarissime editioni, del secolo xv, di Angelo Pezzana, Bibliotecario di Parma. Parma, Bodoni, 1808, 8vo.

A few copies only were printed of this bibliographical *morcean*. The two very rare editions of the 15th century described in it, are, First, a 4to volume, containing *Plutarchus de liberis educandis*,—*Hieronymus de officiis liberorum erga parentes*,—and *Basilii Magni de legendis libris gentilium oratio*. Parmæ, Andræas Portilia, 1472. By this the period is fixed when printing was introduced at Parma. Secondly, *Soneti, Canzone et Triomphi di Petrarca*, printed apparently at Venice, by Gaspard and Dominic Siliprand, in 1477, 4to. Peignot states, that this very interesting *brochure* has been translated into French, by M. Brack, at Genoa. (Rep. Bib. Spec. pp. 107, 108.)

Angeli Mariæ Cardinalis QUIRINI Specimen Litteraturæ Brixianæ a sæculo xv. ad medium sæculi xvi. Brixiae, 1739, 2 vols. 4to.

Angeli Mariæ Cardinalis QUIRINI Liber singularis, de optimorum scriptorum editionibus, quæ Romam primum prodierunt, cum adnotationibus et dis-

triba praeliminari Jo. Georg. Schelhornii. Lindaugiae, 1761, 4to.

Both these works are very rare in this country : Schelhorn's *Amanitates Litterariae*, noticed *infra* (p. 544,) are indispensable to complete the latter work. Cardinal Quirini was one of the most learned prelates, in his day, of the Roman Catholic Church : he was intimate with Newton, Bentley, Fenelon, Montfaucon, and other learned men of the 18th century. The Cardinal died in 1755, and bequeathed his magnificent library to the Vatican.

RIVE.—Notices Historiques et Critiques sur deux Manuscrits de la Bibliothèque du Duc de la Valliere, dont l'un a pour titre *Guirlande de Julie*, et l'autre, *Recueil de Fleurs et insectes peints par Dan. Rabel*. Par l'Abbé Rive. Paris, 8vo, 1779. Notice de deux autres manuscrits de la même bibliothèque ; l'une a pour titre *Le Roman d'Artus*, l'autre *Le Romant de Pertenay*. Par l'Abbé Rive. Paris, 1779, 4to.

These two beautifully printed little pieces are usually bound together : Brunet says, a few were struck off in folio (Manuel, tom. ii. p. 400.) Peignot states that the verses which accompany each flower in the MS. of the *Garland of Julie*, were handsomely printed by Didot, in 1804, small 8vo. A small impression only was executed. This edition contains an historical notice relative to that masterpiece of calligraphy, which produced 14,510 livres at the sale of the Duke de la Valliere's library in 1784.

Johannis Pauli ROEDERI Catalogus Librorum, qui sæculo xv°. Norimbergæ impressi sunt. Norimb. 1742, 4to.

ST. LEGER.—Lettres de M. l'Abbé de St. L\*\*\* (Mercier de St. Leger) de Soissons à M. le Baron de H\*\*\* (Heiss) sur différentes éditions rares du xv siècle. Paris, 1783, 8vo.

These "letters will prove an interesting present to the lovers of scarce editions, and of antient Italian literature." (M. R. vol. lxi. p. 424. O. S.)

P. Colomanni SANFLT *Dissertatio in aureum ac perve-*  
*tustum SS. Evangeliorum Codicem MSS. monasteri S.*  
*Emerani.* Ratisbon, 1786, 4to, with plates.

The MS. described in this rare work consists of 126 leaves on parchment: it is a *Codex Evangeliorum* with golden capital letters, and is deposited in the convent of St. Emmeran, at Ratisbon. It is considered as a masterpiece of calligraphy for the time when it was executed: at the beginning of the MSS. is a magnificent painting of Charles the Bald, king of France, of the ninth century. (Peignot, *Eib. Univ.* p. 402.)

SANTANDER.—*Dictionnaire Bibliographique choisi du*  
*quinzième siècle; ou description par ordre alphabe-*  
*tique des éditions les plus rares, et les plus recherchées*  
*du quinzième siècle; précédé d'un essai historique sur*  
*l'origine de l'imprimerie, ainsi que sur l'histoire de son*  
*établissement dans les villes, bourgs, monastères et*  
*autres endroits de l'Europe; avec la notice des impr-*  
*meurs qui y ont exercé cet art jusqu'à l'an 1500.* Par  
M. de la Serna Santander. Bruxelles et Paris, 3 vols.  
8vo.

A most elaborate work, to which all bibliographers are indebted for a fund of interesting and important information. The first volume contains his masterly sketch of the history and establishment of printing in Europe. M. Santander notices in the second and third only the principal editions of the 15th century, observing (vol. I. pp. 3, 4,) that though there are supposed to have been not less than 15,000 editions executed within that period, it is difficult to meet with 1500 which deserve the attention of the curious.

Jos. Ant. SAXII *Catalogus Librorum, qui Mediolani*

editi fuere ab anno M.CCCC.LXV. usque ad MD. Chronologicâ serie digestus.

In Argelati's *Bibliotheca Scriptorum Mediolanensium*, vol. I. pp 555—616.

**SCHELHORN.**—*Amœnitates Literariæ*; quibus variæ observationes, scripta item quædam anecdota et varia opuscula, exhibentur. Auctore Jo. Georg. Schelhornio. 2d edit. Francof. et Lips. 1725—1732, 14 vols. 8vo.

To this work should be added Schelhorn's *Amœnitates Historiæ Ecclesiasticæ et Literariæ*. Francof. 1738, 2 vols. 8vo, and especially his very rare tract,—*De Antiquissima Latinorum Bibliorum editione, ceu primo artis Typographicæ fatu et Librorum rariorum phænice, Diatribe*. Ulm, 1760, sm. 4to, 36 pages. "This latter work is very desirable to the curious in biblical researches, as one meets with constant mention of Schelhorn's Bible." (Dibd. Bibliom. p. 64.) A brief notice of this edition of the Bible occurs in Mr. Beloe's *Anecdotes of Literature*, vol. III. p. 3.

**M. Conradi SCHOENLEBEN** *Notitia egregii codicis Græci Novi Testamenti manuscripti, quem Noribergæ servat vir illustris Hieronymus Guilielmus Ebner ab Eschenbach*. Norib. 1738, 4to.

A scarce and elaborate disquisition: it is illustrated with 13 copperplate engravings of the illuminations of the Ebnerian MS. A copy of one of these the reader may find *supra*, opposite page 108. A notice of the MS. itself is given in the Appendix, No. VIII.

**SEEMILLER.**—*Bibliothecæ Academicæ Ingolstadiensis Incunabula Typographica, seu libri ante annum 1500 impressi circiter mille et quadringenti; quos secundum annorum seriem disposuit, descripsit, et notis historico-literariis illustravit Sebastianus Seemiller, hujus biblio-*

*thecæ præfectus.* Ingolstadii, 1787, 89, 92, 4 parts in one vol. 4to.

A copy of this work is in the library of the London Institution.

Upwards of 1700 editions of the 15th century are here minutely described, and brief notices of their contents are frequently given. Seemiller is advantageously known as the author of the two following learned bibliographical works:—

1. *Exercitatio de Latinorum Bibliorum, cum nota anni 1462 impressa, duplici editione Moguntina.* Ingolst. 1785, 4to.

2. *De Bibliis Polyglottis Complutensibus Notitia histor. crit. litteraria.* Ingolst. 1785, 4to. All these pieces are rare.

VERNAZZA.—Osservazione Tipografiche sopra libri impressi in Piemonte nel secolo xv. Del Barone Vernazza. Bassano, 1807, 91 pages.

In this beautifully printed essay (of which very few were struck off) the learned author gives very interesting particulars relative to the labours of John Glin and Christopher Beggiamo, two Piedmontese printers, who are but little known. This tract is described by Peignot, together with some other scarce productions of Baron Vernazza, in his *Rep. Bib. Spec.* pp. 136—138.

VICENZA.—Catalogo Ragionato de' libri stampati in Vicenza, e suo territorio, nel secolo xv, con un appendice de' libri de' Vicentini, o spettanti a Vicenza, che in quel secolo si stamparono altrove. Vicenza, 1796, 8vo.

JOHANNIS VOGT *Catalogus Historico-Criticus Librorum Rariorum, sive ad scripta hujus argumenti spicilegium, index, et accessiones.* Hamburgi, 1732, 2d edit. Hamb. 1738, 3d edit. Hamb. 1748, 4th edit. Hamb. 1753, 5th and best edit. Nuremberg, 1793, all in 8vo.

A very valuable and faithful work: the two last editions are preferable to the three preceding impressions. Vogt's



plan, and execution of it, are characterized by Mr. Dibdin, as being at once clear and concise; but he is too prodigal of the term rare, (Bibl. p. 74.) Copies of the two last editions are in the London Institution.

Johannis Christopheri WENDLERI de variis raritatis librorum impressorum causis Dissertatio. Jenæ, 1711, 4to.

Steph. Alex. WURDTWEIN Bibliotheca Moguntina, libris sæculo primo typographico Moguntiae impressis instructa, hinc inde addita inventæ typographiæ historia. Augustæ Vindel. 1787, 4to.

This work is illustrated by some curious plates of fac-similes of antient printing.

ZAPP.—Catalogus librorum rarissimorum, ab artis typographiæ ad annum 1499 excusorum, et in Bibliothecâ Zapfianâ extantium. Papenheim, 1786, 8vo.

---

### SECTION III.

*Works treating on anonymous, pseudonymous and suppressed Books.*

#### § 1. Anonymous and pseudonymous Books.

BAILLET.—Auteurs déguisés sous les noms étrangers, empruntés, apposés, feints à plaisir, abrégés, chiffrés, renversés, retournés, ou changés d'une langue en une autre; par Adrien Baillet. Paris, 1690, 12mo.

This work, which was never completed, also occurs in the 6th vol. of the *Jugemens de Savants*, pp. 241—497. It contains

only a preliminary treatise, *sur le changement et la supposition de noms parmi les auteurs*. In pp. 501—555 of the same vol. is a list of pseudonymous, &c. authors. Many mistakes of Baillet are corrected by La Monnoye with his usual learning and industry.

**BARBIER.**—Dictionnaire des ouvrages anonymes et pseudonymes, composés, traduits, ou publiés en François, avec les noms d'auteurs, traducteurs, et éditeurs, accompagné de notes historiques et critiques, par Antoine Alexandre Barbier, bibliothécaire du conseil d'état. Paris, 1806—1808, 4 vols. 8vo.

The completest work on the subject of anonymous and pseudonymous books; and containing nearly 12,500 articles. M. Barbier is now one of the imperial librarians at Paris.

**Johannis DECKHERRI** de Scriptis adespotis, pseudepigraphis et supposititiis, conjecturæ. Amstel. 1686, 12mo.

**Johannis Alberti FABRICII** centuria plagiariorum et pseudonymorum. Lipsiæ, 1689, 4to.

**Cajetani GIARDINA** de rectâ methodo citandi auctores et auctoritates animadversiones criticæ; quibus de pseudonymis, plagiaris, et anonymis, cognitiones, accedunt. Panormi, 1718, 12mo.

**MORHOF** has an amusing chapter on the subject of anonymous and pseudonymous authors, in the first volume of his Polyhistor, lib. 1. c. ix.

**Vincentiï PLACCII** Theatrum anonymorum et pseudonymorum, etc. etc. cum præfatione Jo. Alb. Fabriciï. Hamburg, 1708, fol.

The first edition of this work appeared in 1674, in 4to: the second is every way preferable, and contains 6000 authors. The appendix contains various treatises and essays on the same subject. To this work ought to be added,

**Johannis Christopheri MYLII Bibliotheca Anonymorum et pseudonymorum detectorum, ultra 4000 scriptores, quorum nomina latebant antea, omnium facultatum et linguarum complectens, ad supplendum et continuandum Vincentii Placcii Theatrum, etc. etc. Hamburg. 1740, folio.**

The authors' names are alphabetically disposed in this work. Brunet states that it was printed in the same year in 2 vol. 8vo. Manuel, tom. ii. p. 295.

**Andr. Ant. STIERNMANN Anonymorum ex scriptoribus gentis Suio-Gothicæ centuria prima. Holmiæ, 1724, 8vo.—Centuria secunda, nec non Decas 1 pseudonymorum. 1726, 8vo.**

**VILLANI.—La Visiera alzata Hecatoste di scrittori, che vaghi d'andare in maschera fuor del tempo di carnouale sono scoperti da Gio. Pietro Giac. Villani, Senese. Parma, 1689, 8vo.**

A small volume of 136 pages : it is very rare, and is a dictionary of Italian and Latin pseudonymous authors.

**Joh. Chr. WOLFII Notitiæ de scriptis hebræorum anonymis.**

These notices are to be found in the *Bibliotheca Hebræa* of Wolfius, vol. II. p. 1247; vol. III. p. 1170, and vol. IV. p. 1036. This last volume (p. 1005 *et seq.*) also contains *Gabrielis Groddeck Pseudonymorum Hebraicorum Hexacontas*, which was first published, *Gedani*, 1708, 4to. Groddeck is likewise author of a tract on anonymous and pseudonymous, Rabbinical writers, which is inserted in the appendix to Placcius's *Theatrum*, pp. 679—722, and in David Millius's *Catalecta Rabbinica*. Traject. 1729, 8vo. A list of the principal pseudonymous and anonymous writers is given by M. Peignot, *Dict. de Bibliologie*, vol. II. pp. 138—154, and vol. III. p. 260.

§ 2. *Books condemned to be burnt, suppressed or censored.*

**PEIGNOT.**—*Dictionnaire Critique, littéraire, et bibliographique des principaux livres condamnés au feu, supprimés, ou censurés: précédé d'un discours sur ces sortes d'ouvrages, par Gabriel Peignot. Paris, 1806, 2 vols. 8vo.*

The completest work in this branch of bibliography. Beside an accurate description of various suppressed, condemned or censored books, the indefatigable author has inserted, in vol. I. pp. 256—266, a list of indices expurgatorii; and in pp. xxix—xxxviii of the preliminary discourse he has given a list of more than thirty writers who have treated on this subject: from these we have selected the following as being the most interesting articles.

**Danielis FRANCI** *Exercitatio historico-politica de indicibus papistarum expurgatoriis, sub præsidio Jac. Thomasii habita Lipsiæ, 1666, 4to.*—*Disquisitio academica de papistarum indicibus librorum prohibitorum et expurgandorum; in quâ de numero, auctoribus, occasione, contentis, fine, damnis et jure indicum illorum disseritur. Lipsiæ, 1684, 4to.*

This last work is rare, the greater part of the impression having been seized by an imperial commissary at Frankfort fair. The following is usually added to it as a supplement: *M. Joh. Christ. Wendleri de Libris a pontificiis, aliisque hæreticis in præjudicium doctrinæ purioris, nostra et superiore ætate suppressis et corruptis, Schediasma. Jenæ, 1714, 4to.*

**Johannis Christopheri KLOTZII** *de libris auctoribus suis fatalibus, Liber. Lipsiæ, 1761, 8vo.*

**MORHOF** has a chapter on this subject, in the first vol. of his *Polyhistor*, lib. I. c. viii.

**QUIROGA.**—Index et Catalogus librorum, prohibitorum mandato illustrissimi Gasp. à Quiroga cardinalis, &c, denuo editus, cum consilio supremi senatûs sanctæ generalis inquisitionis. Madriti, 1583, 4to. Samur, 1601, 4to.

Copies of this curious *index expurgatorius* are in Dr. Williams's library, Red Cross Street; which also possesses the following work: *Index expurgatorius librorum, qui hoc seculo prodierunt, juxta concilii Tridentini decretum; Philippi II. jussu concinnatus, &c. &c.* Argentorati, 1599, 12mo. This index, Peignot remarks, is rare and in great request.

**REICHARD.**—De Historia indicum librorum prohibitorum et expurgandorum edenda consilium, ab El. Casp. Reichard Brunswick. 1746, 4to.

Christopheri SCHOETGENII Commentationes tres de indicibus librorum prohibitorum et expurgandorum, eorumque nævis variis. Dresdæ, 1732, 1733, 4to.—Commentatio de nævis litterariis indicum prohibitorum et expurgatoriorum. Dresdæ, 1735, 4to.

Jonæ Conradi SCHRAMMII Disputatio academica de librorum prohibitorum indicibus, horumque utilitate et abusu. Helmst. 1708, 4to.

**THESAURUS** Bibliographicus, ex indicibus librorum prohibitorum et expurgatorum Romanis, Hispanicis, Belgicis, Bohemicis, &c. congestus, opera consortii theologici Dresdensis, pensum I—III. Dresdæ, 1743, 4to.

Bern. VON SANDEN Exercitatio Theologica de indicibus librorum prohibitoriis et expurgatoriis apud pontificios, respondente et auctore Joh. Ludolpho Lekk Regiom. 1702, 4to.

## CHAPTER V.

*Bibliographical Systems, Catalogues, etc.*

It has been a subject of regret among the lovers of bibliography that no memorials have been preserved of the method, pursued by the ancients in the classification of their libraries. From the lucid order which pervades the works of the most eminent writers of antiquity ;—from the various excellent authors, whose labours formed the collections deposited in the ancient public libraries ;—from the very high character of those who discharged the functions of librarians ;—from these, and various other circumstances, it is evident that some system was followed, in disposing the volumes deposited in those libraries. According to Strabo<sup>1</sup>, Aristotle first invented the art of classifying books, which he communicated to the kings of Egypt : and from some passages in Cicero's *Epistles*<sup>2</sup>, we learn that the celebrated grammarian, Tyrannion, excelled in this department, and was employed by him in arranging his library ; the disposition

<sup>1</sup> Lib. 13, p. 879. vol. II. Ed. Oxon.

<sup>2</sup> Cic. ad Atticum, lib. 4. Ep. 4. (Op. tom. viii. p. 201, ed. Bipont.)

of which was completed by Dionysius and Menophilus, two persons whom Atticus had sent to him for this purpose<sup>1</sup>. But of this, or of any other system adopted by the ancients, no vestiges whatever remain; we must therefore descend to modern times, in order to meet with authors who have expressly treated on the disposition of books in a library. The first essays in this department of literature were not the most happy; and the literati of Europe were dissatisfied with the precepts of Florian Treffer, the first writer on this subject; whose method of classifying books was printed at Augsburg in 1560. The works of Cardina, printed in 1587, and of Schott, published in 1608, afforded more satisfaction: but all these systems were eclipsed by the treatise of Gabriel Naudé, or Naudæus, first published in 1627, and afterwards in 1644. The German literati have bestowed much attention on bibliography, and have written numerous treatises on the subject, which are enumerated by Struve<sup>2</sup>.

In our own country, few have written on the classification of books; Dr. Middleton, indeed, left a small memoir in Latin, on the order he proposed to pursue in the public library at Cambridge, which is noticed *infra*, Sect. III. But

<sup>1</sup> Cic. ad Attic. l. 4. Ep. 8. (Op. tom. viii. p. 205.)

<sup>2</sup> In his Bibliotheca Historica Selecta. Peignot, Dict. de Bibliol. tom. ii. p. 201.

France has produced many able writers on this science: beside Naudé, the following have distinguished themselves, viz. MM. Gallois, Baillet, Girard, Martin, Barrois and De Bure, booksellers; MM. Formey, Bruzen de la Martinière, Ameilhon, Camus, Cailleau, Peignot, &c. Germany presents but few writers on this subject, except the learned Abbé Denis, who has given a method of arranging books in his '*Introduction to the Knowledge of Books*,' and the compiler of the Encyclopedical Table for classifying the works noticed in the celebrated Literary Gazette of Jena, which was suppressed a few years since. The following sections of this chapter will comprise a brief indication of the principal treatises on the arrangement of libraries, together with a concise notice of the methods adopted in some of the principal public libraries of Europe, and also incidental accounts of the libraries themselves.

\* Morhof perhaps ought to be mentioned, who has given three chapters to the subject of forming, ornamenting and classifying libraries. Polyhistor, tom. i. lib. 1. cc. iv.—vi. c. iv. § 29. he complains bitterly of the vile paper and topographical execution of German books: unfortunately, the measures of this industrious writer are but too applicable to most of the editions which in our time issue from the German presses. *Volumina, si ad chartam spectes, sterquilinio videantur fœta; si typos, non impressa, sed atro colore oblita credas!*



## SECTION I.

*General Treatises on Libraries, and Systems for classifying Books.*

**A CRITICAL and Historical Account of all the celebrated Libraries in foreign Countries, as well antient as modern. With general reflections upon the choice of books and the method of furnishing libraries. A work of great use to all men of letters. By a Gentleman of the Temple. London, 1739, 12mo.**

A very concise account of the principal libraries, antient and modern. The reflexions on the choice of books are very meagre. The book is now rarely to be met with. A copy of it is in the library of the London Institution.

**AMEILHON.**—*Projet sur quelques Changemens à faire aux Catalogues des Bibliothèques, par M. Ameilhon.*

This plan is in the second volume of *Mémoires de l'Institut National* (Class. Littérature et Beaux Arts,) pp. 477, et seq.

The author proposes to remove theological works from the first rank, which they have hitherto held in catalogues of libraries, and to substitute grammatical books in their place: he admits, however, that theological treatises may be classed among religious opinions. Grammar he considers as the key of all knowledge: to this succeed logic, morality and jurisprudence; from which last he excludes canon law, removing this to the class of ecclesiastical discipline. The next grand division is *metaphysics*: and under this class he proposes to place theology, including the *scriptures*, which pass (he observes) for the most antient historical documents with which we are acquainted! This singular disposition of the sacred volume may be satisfactorily accounted for, when it is recollected that, no very long time before M. Ameilhon wrote,

the then existing government of France had in its wisdom banished the ministers of the altar, substituted their philosophical decades for the sabbath day, and had endeavoured to extinguish the hope—of all others the most consolatory—of a future state, by decreeing that death was nothing but an eternal sleep. The author, however, apologises satisfactorily for wishing to preserve the works of the Fathers, in opposition to the infidel principles then prevalent in France. In the divisions of physics, arts, belles lettres, or history, nothing is to be altered; except that civil is to take precedence of ecclesiastical history. The memoir is terminated by a series of appropriate reflexions on the qualifications of a librarian. Achard has copied this *project* entire, (*Cours de Bibliogr.* tom. i. pp. 197—215) and it is abridged by Peignot, (*Dict. de Bibliol.* tom. ii. pp. 202, 203.)

**BARTHOLINI (THOMÆ)** de Bibliothecarum incendio, *Dissertatio ad filios.* Hafniæ, 1670, 12mo.

An account of the burning of his own library at Hogestatt, in which all his MSS. were consumed: to alleviate his loss on this occasion, Christian V. king of Denmark, gave this illustrious anatomist the title and emoluments of royal physician, and exempted his estate of Hogestatt from all taxes; the University of Copenhagen also appointed him inspector of their library. Bartholin wrote numerous works on medical, physical and philological subjects: he died in 1680.

**CAMUS.**—*Observations sur la Distribution et le Classement des Livres d'une Bibliothèque.* Par M. Camus, (*Mem. de l'Institut.*) tom. i. p. 643, *et seq.*

To the late M. Camus the lovers of bibliography owe many obligations for his valuable contributions to the diffusion of that science: of his system it were unnecessary to offer any details, as it proceeds on a principle which is utterly erroneous. He supposes the student to enter a library *totally* ignorant, which, in the present state of society, is morally

impossible. Achard has given this memoir (vol. I. p. 252, *et seq.*) and Peignot has also abridged it. (Dict. de Bibl. tom. ii. pp. 218—220.)

**CLEMENTIS** (P. CLAUD.) *Musei sive Bibliothecæ tam privatæ quam publicæ extructio, instructio, cura, usus, libris iv. Accessit accurata descriptio regię bibliothecæ S. Laurentii Escurialis, etc. etc. Lugduni, 1635. 4to.*

This work of Father Clement, amidst many valuable ideas, contains many things which are superfluous. The order recommended by him is too extensive to admit of being detailed here: it is given at length by Peignot. (Dict. de Bibliol. tom. ii. pp. 220—230.)

**DESSESSARTS.** — Nouveau Dictionnaire Bibliographique Portatif, ou Essai de Bibliographie Universelle; contenant l'indication des meilleurs ouvrages qui ont paru dans tous les genres, etc. précédé d'une nouvelle édition des Conseils pour former une bibliothèque peu nombreuse mais choisie. Par N. L. M. Dessessarts. Paris, an viii. (1799) 8vo.

This work consists of two parts: 1. The *Conseils*, &c. of the learned and laborious Formey (noticed *infra*, p. 557) and 2. Lists of books proper for the libraries of a *statesman*, a *magistrate*, a *lawyer*, a *military man*, and a *minister of religion*. These lists were drawn up by M. Barbier.

**DUREY.**—Dissertation sur les Bibliothèques, avec une table alphabetique, tant des œuvres publiés sous le titre de bibliothèques, que des catalogues imprimés de plusieurs cabinets de France et des pays étrangers. (Par le President Durey de Noinville.) Paris, 1758, 8vo.

This work I have not been fortunate enough to meet with. Peignot states the dissertation on libraries to be not devoid

of interest, though incomplete, and in many places erroneous. To this volume is usually added, by the same author, a *Table alphabétique des Dictionnaires en toutes sortes des langues et sur toutes sortes des sciences et arts*. Paris, 8vo, 1758. It is very incomplete and incorrect.

**DUTENS.**—Bibliothèque complete et choisie dans toutes les classes, et dans la plupart des langues. Par M. L. Dutens. 8vo, Londres, 1812.

A general Catalogue of the most approved works in various departments of literature and science, and in different languages. It comprises about 1860 volumes, the cost of which is estimated by the late learned editor at about £800, or by omitting certain articles which are marked in this list, the collection would cost about £600.

**FORMEY.**—Conseils pour former une bibliothèque peu nombreuse mais choisie. Nouvelle édition corrigée et augmentée. (Par M. Formey.) Suivie de l'Introduction générale à l'étude des Sciences et Belles Lettres, par M. de la Martinière. Berlin, 1756, 8vo.

M. Formey was for many years secretary to the Royal Academy of Sciences at Berlin, where he died in 1797, at the age of nearly eighty-six years. During this long life his publications were very numerous: the list appended to the above (the 4th) edition of his *Conseils* amounts to 58; and he continued writing till the year 1786. The present work, though adapted to French readers and the formation of a French library, contains many hints deserving of notice. At the end of the author's advertisement is a letter of La Mothe Le Vayer (extracted from his works, vol. ii. pp. 452—458) on the method of forming a library, to consist of 100 volumes only: it is curious, as indicating the works which were most esteemed in the former part of the 17th century.

**GARNERII (JOHANNIS)** Systema Bibliothecæ collegii Parisiensis, societatis Jesu. Paris, 1678, 4to.

John Garnier was a learned Jesuit, who, during a long life, wrote and edited numerous works on theological and other subjects. His method of arranging a library has been justly admired: it formed the basis of the classification adopted by Gabriel Martin (an eminent bookseller), in the various catalogues printed by him between the years 1705 and 1760, and by Barrois, another celebrated bookseller of Paris, in his catalogues between 1735 and 1763. Martin's system was further improved by De Bure, whose method of disposing a library is too well known to require any description of it in this place. The reader may find it at length in his *Bibliographie Instructive*, vol. i. (Theologie) pp. xv—lxvi. De Bure's system with a few modifications is adopted by Duclos and Cailleau in their *Essai de Bibliographie* (Dict. Bibl. tom. iii. pp. 481—544) which is translated in Dr. Clarke's *Bibliogr. Miscell.* vol. ii. pp. 165—197. This system, together with many others which our limits will not allow us to notice, may also be seen in Peignot's *Dict. de Bibliol.* tom. ii. pp. 200—281, and in Achard's *Cours Elémentaire de Bibliographie*, tom. i. and ii.

JACOB.—*Traicté des plus belles Bibliothèques, publiques et particulières, qui ont esté, et qui sont à present dans le monde: divisée en deux parties. Composé par le pere Louys Jacob. Paris, 1644, 8vo.*

In this work, which is now very rare, Jacob has given a summary account of the principal libraries, public and private, antient and modern, to the time when he wrote; interspersed with occasional lists of the learned men who either filled the office of librarian or possessed the books. Though the good Father was indefatigable in collecting and arranging his materials, he is not always very exact, and unfrequently notices indifferent collections of books as rich libraries. Peignot appears to have liberally extracted from Jacob in his *Dict. de Bibliol.* art. *Bibliothèques*.

KOELER.—*Sylloge aliquot scriptorum de bene ordi-*

nandâ et ornandâ Bibliothecâ, studio Jo. Davidis Koeleri. Francofurti, 1728, 4to.

This work is in the British Museum.

LE GALLOIS.—Traité des plus belles bibliothèques de l'Europe, des premiers livres, qui ont été faits; de l'invention de l'Imprimerie; des imprimeurs; de plusieurs livres, qui ont été perdus et recouvrés par les soins des savants, avec une méthode pour dresser une bibliothèque. Par le Sieur Le Gallois. Paris, 1680, 12mo, 2d edit. 1685, 12mo.

This work is an abridged translation of Lomeier's *Treatise de Bibliothecis*, which is noticed *infra*, p. 560. Copies of both these works are in the library of the London Institution. Gallois follows Lomeier so closely that he copies his very errors.

Idea LEIBNITIANA Bibliothecæ Publicæ, secundum classes scientiarum ordinandæ, fusior et contractior. (Apuđ Leibnitii Opera, tom. v. pp. 209—214.)

In these two systems (the latter of which is an abridgment of the former) Leibnitz proposes ten general classes, viz. *Theology* including ecclesiastical history,—*jurisprudence*;—*medicine*,—*intellectual philosophy*,—the *philosophy of things which are subjects of the imagination*, i. e. mathematics both pure and mixed;—the *philosophy of things which are objects of the senses*, i. e. physics, or natural philosophy;—*philology*, which comprises all that is now included under the denomination of *belles lettres*;—*civil history*, universal and particular;—*history of literature and bibliography* and *miscellaneous and general works*, i. e. encyclopedias, commonplace books, &c.

LEGIPONTII (OLIVERII, Cœnobitæ Benedictini) Dissertationes Philologico-Bibliographicæ; in quibus de adornandâ et ornandâ bibliothecâ, necnon de manuscriptis, librisque rarioribus ac præstantioribus; ac etiam

de archivo in ordinem redigendo, veterumque diplomatum criterio; deque rei nummariae ac musices studio, et aliis potissimum ad elegantiores literas spectantibus rebus disseritur. In usum bibliothecariorum et philobiblorum publicae luci commissae. Norimberg. 1747, 4to.

An elaborate and learned work, well worthy of the bibliographer's attention, as it contains all that the title announces. A copy of it produced 20 fr. at the sale of M. Paris de Meyzieux. (Brunet, tom. ii. p. 31.) The author of the present work was fortunate enough to obtain one at Dr. Gosset's sale for £1. 6s.

LOMEIERI (JOHANNIS) De Bibliothecis, liber singularis. Zutphen, 1669, 8vo.

This work is in the library of the London Institution, and in Dr. Williams's library, Red Cross Street: it was reprinted in Schmidt's second Supplement to Maderus's Collection of writers on libraries, noticed in the next article.

MADERI (JOACH. JO.) de Bibliothecis atque Archivis virorum clarissimorum Libelli et Commentationes, cum praefatione de scriptis et bibliothecis antediluvianis, curante J. A. S. (Johanne Andrea Schmidio.) Helmstadt, 1702, 4to.

This is the second and best edition of a very valuable collection of authors *de Re Bibliothecaria*; among which are Lipsius's *Syntagma* de Bibliothecis, and various tracts by Onufrio Panvinio, Antonio Cicarella, Michael Neander, Herman Conringius, &c. &c. To complete it should be added Schmidt's *de Bibliothecis nova accessio collectioni Maderianae adjuncta*, Helmstadt, 1703, 4to, and his *Accessio altera*, 1705, 4to. In these two supplements, (among many other curious articles) will be found the *Philobiblion* of Richard de Bury, the treatise of Naudé (see p. 561 *infra*) translated into Latin, Lomeier de Bibliothecis, &c. &c. The

three works are rarely found together, and are very scarce and dear.

**MAICHELII (DANIELIS)** *Introductio ad Historiam literariam, de præcipuis Bibliothecis Parisiensibus, locupletata annotationibus atque methodo; quâ rectus bibliothecarum usus, et vera studiorum ratio ostenditur: ubi et de bibliothecariis plurimisque eruditissimis Parisiensibus disseritur, etc. etc.* Cantabrigiæ, 1721, 8vo.

A work of great rarity. It is divided into two parts, the first of which contains an account of the rise and progress of the King's Library, and of nine other public libraries, at Paris. In the second part, the author discusses the use of public libraries, and the knowledge of literary history; and treats on a MS. *de Mortibus Persecutorum*, in the Colbertine Library, which is usually assigned to Lucius Cæcilius, but which Michælius ascribes to Lactantius. The sources of literary history are next discussed, together with the right object of studies. Some notices are also introduced relative to the librarians and other literati then at Paris.

**NAUDE'.** — *Advis pour dresser une Bibliothèque, présenté à Monseigneur le president de Mesme, par Gabriel Naudé.* Paris, 1637, 8vo. 2d ed. 1644, 8vo. 3d ed. 1668, 8vo.

A very rare and curious treatise, which is highly and deservedly esteemed: the second edition of it is the best. Copies of it are in the library of the London Institution, and Dr. Williams's in Red Cross Street. Although this little but valuable treatise contains many things which have been better treated by later writers, yet it is well deserving the bibliographer's notice, *when* he can meet with it. Naudé offers various considerations on the number, choice, and condition of the books to be deposited in a library,—the place and order in which they should be arranged,—the ornaments which should be given them, and the chief design of a li-



brary ; together with some hints on the best way of recovering them, if lost, and preventing the loss of others. These hints are as follows :—1. Carefully preserve those already acquired, or which may hereafter be acquired, without suffering any one in anywise to be lost. 2. Neglect nothing that can tend to preserve them ; therefore collect all the tracts published on any subject, and carefully dispose them according to their classes. 3. Make known your design of collecting and forming a library as Richard de Bury did. 4. Retrench all unnecessary expense in ornamenting books, and apply such saving to the purchase of those which are wanting. (Advis, &c. pp. 94—104, ed. 1644.)

Beside the above work, and the *Additions* to the history of Louis XI., already noticed, Naudé published *Avis à nos seigneurs du Parlement sur la vente de la bibliothèque du Cardinal Mazarine*, 1652, 4to. It is a very earnest remonstrance against the dispersion of the cardinal's noble library, which had been entirely formed by Naudé, (who was his librarian) and which in seven years amounted to 40,000 volumes. Naudé, however, had the mortification to witness its dispersion, when the cardinal was obliged to quit France. A translation of this tract occurs in the *Harleian Miscellany*, vol. III. pp. 473—476. (original edit.) After this event Naudé went to Sweden, on an invitation from Christina to become her librarian : the climate proving injurious to his health, he returned to France, and died at Abbeville in 1653.

PARENT.—*Essai sur la Bibliographie et sur les talents du bibliothécaire*, par M. Parent l'ainé. Paris, an IX. 8vo.

Peignot has given the system of arrangement proposed by M. Parent in his *Dict. de Bibliol.* tom. ii. pp. 246—248.

PEIGNOT.—*Manuel Bibliographique ; ou Essai sur les Bibliothèques anciennes et modernes, et sur comon-*

sance des livres, des formats, des éditions; sur la manière de composer une bibliothèque choisie, classée méthodiquement, etc. Par Gabriel Peignot. Paris, 1800, 8vo.

My knowledge of this work is entirely derived from Peignot's Rep. Bibl. Universel, p. 40, who states it to contain his French translation of Lipsius's *Syntagma de Bibliothecis antiquis*, (pp. 1—39). It was his first publication, and only a small edition was printed. In the second vol. of his *Dict. de Bibliologie*, Peignot has given his own system, (translated by Dr. Clarke, Bib. MS. vol. II. pp. 208—218) and has annexed to vol. III. a very elaborate *Synoptical Table of Bibliology*, on seven large folding pages. Peignot has borrowed the outlines of his plan from the illustrious Bacon, through the medium of D'Alembert and Diderot, in their preface to the *Encyclopédie*. Bacon divides the operations of the human mind into

MEMORY, whence results *History*.

IMAGINATION . . . . . *Poetry*.

REASON . . . . . *Philosophy*.—See Bacon's Works, vol. i. p. 42, 4to ed. in which these general heads are branched out into numerous subdivisions.

SCHRETTINGER.—Elements of the Knowledge of Libraries, or Instructions relative to the duties of a Librarian, by Martin Schrettinger (in German). Munich, 1808. Part I. pp. 127. 8vo.

Peignot announces this as a very interesting work, but cannot state whether it was ever continued or not.

VALOIS.—Discours sur les Bibliothèques Publiques, par le père de Valois de la compagnie de Jesus, adressé par l'auteur à son eminence, le cardinal Quirini. Brescia, 1751, 8vo.

To this discourse, Peignot says, a letter should be added from cardinal Quirini to father Valois, in 8vo.

## SECTION II.

*Catalogues, &c. of the principal Foreign Public Libraries, including brief Notices of their Contents.*

## I. LIBRARIES OF DENMARK.

Petri Scavenii Designatio librorum in qualibet facultate, materia et lingua rariorum, &c. in amorem patriæ, et supplementum instructissimæ bibliothecæ regiæ (Hafniensis) conquisitorum. Hafniæ, 1765, 4to.

Descriptio quorundam cuficorum MSS. partes Corani exhibentium in bibliotheca regia hafniensi, etc. Auctore Jac. Georg. Adler. Altonæ, 1780, 4to.

Udsigt over den gamle manuscript samling i det store kongelige Bibliothek, ved John Erichsen, i. e. A View of the antient collection of MSS. in the king's great library, by John Erichsen, first librarian to his Majesty. Copenhagen, 1786, 8vo.

The king of Denmark has two libraries : the one is called the great or public library, founded by Frederick III. ; the other, the king's manual or private library. By different acquisitions, the royal library at Copenhagen is now become, in various respects, one of the most considerable in Europe. It is computed to contain 250,000 vols. MS. and printed books ; and a few years since received a most important addition, in the acquisition of the excellent collection of the chancellor, De Suhm, consisting of 100,000 volumes. The printed books comprise numerous specimens of early printing, which are enumerated by the intelligent authors of the *Voyage de deux François au nord de l'Europe*, (vol. I. p. 236, et seq.) The MSS. contain numerous *bibles and biblical authors* in

the Hebrew, Chaldee, Greek and Latin languages, few of which have been consulted for critical editions of the scriptures, except those collated for Dr. Kennicott, a very large number of the works of the *Fathers*, down to the tenth century, as well as of *ecclesiastical historians* of the middle age, and of the later divines who were contemporary with the Reformation, particularly two large volumes, the autographs of the illustrious Erasmus. Among the class of *Biblical and Ecclesiastical History*, are several copies of Josephus's works, two only of which were used by Havercamp,—numerous MSS. on the canon law, and splendid missals, of which that formerly belonging to Francis I. from the library of M. Colbert, of the duke de Bourgogne, who was slain before Nancy, and of the cardinal de Bourbon, are particularly deserving of attention from the splendour and beauty of the illuminations. The departments of philosophy, logic, metaphysics, natural history, medicine, &c. comprise the works of Pliny, Hippocrates, Galen, &c. &c. the works of Tycho Brahe, in his own handwriting; four large vols. of plants, beautifully painted on vellum, from nature; this superb work is attributed to Madame Merian, and is in fine preservation. Among the MSS. of classics, are an imperfect one of Livy, of the tenth century, Cicero *de Rhetoricâ* on vellum, and a very fine Virgil, on vellum, of the tenth century, which was collated by Heyne for his matchless edition of the Roman Bard. There is also a fine collection of Persian, Arabic and Cufic MSS. brought by the celebrated traveller, Niehbuhr from Arabia, at least 250 in number: the Cufic MSS. have been described by professor Adler in the work above noticed. The collection relative to the history of Spain and part of the Indies is very complete; and to the history of England belong seventeen large volumes of documents relative to transactions in the 17th century. But it is in MSS. and printed books, concerning the history and

antiquities of the three northern kingdoms, that the royal libraries at Copenhagen are particularly rich, and especially (since the acquisition of M. de Suhm's noble collection) in Icelandic MSS. and those respecting the history and law of Denmark. Not only do the Icelandic MSS. comprise copies of all those which are to be found elsewhere, but also a very great number of originals, which were collected by M. De Suhm at an immense expense. In concluding this notice of the royal Danish library, it would be unjust not to mention the liberality with which the great or public library is conducted: not only is it accessible to every gentleman desirous of being admitted; but also, by express order of his Danish Majesty, characters of note are permitted to take home with them such MSS. or printed books as they wish to study. And, in order to render the establishment as complete as possible, it is enacted, that a copy of every book, printed in the Danish dominions, from the introduction of typography to the present time, *shall be bought* for the use of this learned repository. See Coxe's Travels in Denmark, chap. iv. Voyage de deux François, tom. i. p. 236, *et seq.* Analyt. Rev. vol. iii. pp. 1—7.

Henrici Fuiren Bibliotheca Medica, quam patriæ academiciæ (hafniensi) legavit. Hafniæ, 1659, 4to.

Johannis Mullenii Bibliotheca, libris rarissimis in quâlibet facultate et materiâ instructa, publicæ academiciæ bibliothecæ (hafniensi) donata. Hafniæ, 1670, 4to.

Petri Johannis Resenii Bibliotheca regiæ academiciæ hafniensi donata, (ordine materiarum sed sub singulâ formâ disposita), cui præfixa est ejusdem Resenii vita. Hafniæ. 1685, 4to.

Adami Henrici Lakmanni de Codice Bibliothecæ academiciæ hafniensis membranacco, in quo Adami Bre-

*mensis opera inscripta fuêre, Dissertatio critico-litteraria. Kilæ, 1746, 4to.*

The library belonging to the University of Copenhagen is chiefly valuable for its Icelandic MSS. They were presented by Arnas Magneas, with the restriction that they should never be printed: notwithstanding this prohibition, however, several of them have been published, either with a Danish or Latin translation, or both. The most considerable Icelandic work, thus printed contrary to the donor's intention, is a History of the Kings of Norway, by Snorro Sturlson, in three small folio volumes, which was executed at the expense of the hereditary Prince. This library also contains some Runic MSS. Küttner's Travels in Denmark, &c. p. 31.

## II. LIBRARIES OF FRANCE.

### § 1. *Libraries at Paris.*

There are numerous public libraries in Paris; the access to which is stated to be easy to those who frequent them, whether from idle curiosity, or for laborious research. The most splendid, unquestionably, is the King's Library, lately designated the imperial library, which, during the existence of the French republic, was styled the national library. The following are the principal publications relative to this matchless collection of MSS. and books.

*Royal Library.*—Philippi Labbei Nova Bibliotheca MSS. librorum, seu specimen antiquarum lectionum Latinarum et Græcarum in quatuor partes tributarum; cum coronide duplici, poeticâ et librariâ, ac supplementis decem. Paris, 1653, 4to.

We place this catalogue before that of the King's library; it treats on some MSS. which are contained in the latter.

Labbe has divided his work into 1. Historical and chrono-

logical. 2. Biblical and theological. 3. Epistolary and diplomatic; and 4. Technical and philological. Philip Labbe was a jesuit, a native of Bourges, and died at Paris, in 1667, aged 60 years. He was a man of great learning and prodigious memory. His *principal* works amount to *thirty-eight* vols. *twenty-six* of which are in folio and 4to. Both Morhof and Baillet have paid honourable tributes to his learning and assiduity. Mr. Dibdin has a slight but respectful notice of Labbe, in his *Bibl.* pp. 53, 54.

*Catalogus codicum manuscriptorum bibliothecæ regię Parisiensis* (Studio et labore Anicetti Mellot). Paris, 1739—44. 4 vols. folio.

The first volume contains the oriental MSS.; the second, the Greek MSS.; the third and fourth comprise those in the Latin language.

*Catalogue des livres imprimés de la bibliothèque du Roi* (disposé par les Abbés Sallier et Boudot, et autres.) Paris, 1739—53, 6 vols. folio.

The three first volumes are appropriated to Theology: the fourth and fifth comprise the Belles Lettres, and the sixth, (the first vol. of Jurisprudence,) contains *Canon Law*. The division of civil law was prepared by M. Capperonier; but the printing of this volume has been hitherto delayed. The classes of the sciences and arts, and of history, have not yet appeared. So numerous and important have been the accessions to this library, within the last 50 years, that it would require the conjoint labours of many learned men for many years to complete the catalogue; if the accomplishment of such a vast undertaking be not almost hopeless.

*Essai Historique sur la Bibliothèque du Roi et sur chacun des dépôts qui la composent, avec la description des bâtimens et des objets les plus curieux à voir dans ces différents dépôts.* (Par Nicolas Le Prince.) Paris, 1782, 12mo.

A copy of this volume, which is very rarely to be met with, is in the library of the London Institution: it is a reprint of the preliminary discourse in vol. I. of the catalogue of printed books, but greatly enlarged and corrected. The *Essai* is divided into two parts. The *first* contains a historical account of the origin and progressive augmentation of the royal library, together with the declarations, edicts, &c. relative to the books, which authors, printers, and booksellers are obliged to furnish to it. In the *second* part are comprised a review of each collection;—an account of the order in which the articles that compose it are arranged;—an indication of the rarest and most precious objects contained in each collection;—and a description of the building in which they are placed. To the whole is added an *historical list* of the public and private libraries at Paris.

Notices et Extraits des manuscrits de la bibliothèque du Roi, et de la bibliothèque nationale, &c. Paris, 1787—1804, 7 vols. 4to.

This splendid work was commenced during the reign of Louis XVI., whose ministers, in 1785, determined to render the royal library more extensively beneficial to the interests of literature, by promoting the publication of accounts and extracts of the most valuable MSS. The design was continued under the republican government of France, by a committee of the National Institute. An English translation of the first volume was published at London in 1789, in 2 vols. 8vo. Both this and the original work are in the library of the London Institution, and also in the British Museum.

Catalogue des Manuscrits Samskrits de la Bibliothèque Imperiale, avec des notices du contenu de la plupart des ouvrages, etc. Par MM. Hamilton et L. Langlès. Paris, 1807, 8vo.

This catalogue, which contains only 118 pages, is divided into two sections. The first comprises works written in the



Devanagari character, 49 in number: the second section includes works in the Bengalee character, 129 in number; those in the Bengalee language and characters amount to 14. The volume concludes with a short notice of M. Langlé, relative to some ancient languages of India.

The Royal Library of Paris is justly deemed the finest in Europe. According to some accounts, it was commenced under the reign of king John, who possessed 400 volumes, to which about 900 were added by Charles V., many of them most superbly illuminated by John of Bruges, the best artist in miniatures of that time. After the introduction of printing in 1570, the royal library received numerous important acquisitions, which were gradually augmented under Francis I. and successive kings, during the revolutionary governments, and also under its late ruler; until it acquired the distinguished rank it now holds among the libraries of Europe. About the year 1683, an accurate review was made of this vast collection; and it was then found to contain 10,942 MANUSCRIPTS, and 40,000 PRINTED VOLUMES:—in 1720, there were 16,000 MSS. and 80,000 printed books. In 1782 an account of the Royal Library was published, which states the former to amount to more than 50,000, and the latter to exceed 200,000: fifteen years ago the printed books were computed at 300,000, and the MSS. at 80,000. What its present amount is, we have no data by which to form any estimate approximating to the real number. The prints, plates, medals, antiques, charts, maps, genealogies, charters, have all been proportionably increased. The additions from the Vatican Library, selected in 1797 by the French commissioners, are particularly valuable; a brief notice of them will be found, *infra*, in the account of that noble collection of works of art and literature. To these must also be added the numerous MSS. collected by the victorious French, and from other parts of Europe. Of the contents of this magnificent and matchless library, augmented as it has been by

such numerous acquisitions, it would far exceed the limits of this sketch to enumerate even the choicest articles : it only remains therefore to state the princely liberality upon which it is conducted. Except on Sundays and festivals, the Royal Library is open to the studious daily, from ten o'clock until two : every book is brought that is required ; and literary men of known character and respectability permitted to take books to their own houses. Among the present librarians, the names of MM. Van Praet and Barbier have long been conspicuously eminent for their deep bibliographical knowledge.

*Library of the Council of State.*—Catalogue des livres de la bibliothèque du conseil d'état. (Par M. Barbier.) Paris, an XI. (1802), 2 parts in one vol. folio.

M. Barbier, at the time of publication, was librarian to the *Conseil d'Etat*. Of this catalogue, which is ably drawn up and excellently printed, only 200 copies were printed, 15 of which were on very beautiful paper. The third part or volume has not yet been published. As the French government took upon itself the distribution of the work, copies are very rare. In his arrangement, Barbier has adopted De Bure's division into five principal classes, but his subdivisions are somewhat differently disposed. M. Achard has inserted Barbier's Table of Classes in the first volume of his *Cours de Bibliogr.*, pp. 219—243.

The Royal Library, and that of the *Conseil d'Etat*, are the only two public libraries of which catalogues have been published, and which therefore fall within our plan to be noticed. There are, however, several others, which (though we cannot enter into details) the bibliographical student may not be displeased to find briefly enumerated : viz. 1. *Bibliothèque de Quatre Nations*, (Library of the Four Nations) founded on the ruins of the Library of the Sorbonne, which had successively been augmented by those of its

founders, Cardinal Richelieu, of the Abbaye de Saint Victor, and the relics of Cardinal Mazarine's library. 2. *The Library of the Pantheon* (formerly that of Ste. Genevieve), composed of 100,000 volumes and 2000 MSS. 3. *The Library of the Arsenal*, containing 75,000 books and 6000 MSS.; it formerly belonged to the Count d'Artois, who purchased the fine collection of the Marquis de Paulmy, entire. Many of the MSS. are beautifully illuminated on vellum. 4. *The Bibliothèque de la Ville*, which was given to the Institute: it is rich in botanical works and drawings of plants. 5. *The Library of the University*, distinguished for the number of books and the rarity of editions. 6. *The Library belonging to the Conservatory of Music*, which was established at Paris in the second year of the Republic (A.D. 1791). It contains a complete collection of Treatises, &c. on the art of music, of ancient and foreign musical instruments, and such instruments as are now in use, and which may serve as models. Beside these, all the public bodies have their respective libraries, to which access may readily be obtained.

§. 2. *Provincial Libraries of France.*

*Limoges.*—*Bibliotheca insignis et regalis ecclesiæ S. S. Martialis Lemovicensis; seu catalogus librorum, qui in eadem Bibliotheca asservantur.* Paris, 1730, 8vo.

*Lyon.*—*Manuscripts de la Bibliothèque du Lyon; ou Notices sur leur ancienneté, leurs auteurs, les objets qu'on y a traités, la caractère de leur écriture, l'indication à ceux à qui ils appartinrent, etc. Précédées 1°. d'une histoire des anciennes Bibliothèques de Lyon, et en particulier de celle de la ville: 2°. d'un essai historique sur les manuscrits en général, leurs ornemens, leur cherté, ceux qui sont à remarquer dans les principales Bibliothèques de l'Europe, avec une Bibliographie spéciale des catalogues qui les ont décrits.* Par

**Ant. Fr. Delandine, Bibliothécaire de Lyon. Paris et Lyon, 1812, 3 vols. 8vo.**

This is one of the most interesting catalogues which has issued from the French press. The antient libraries of Lyon, which the author notices in his preliminary disquisition, are, 1. That of *L'Isle Barbe*, founded by Charlemagne: 2. That of Jean Grollier, whose precious library was sold by auction in 1575, and was distinguished for its unique and splendid style of book-binding (of which some account may be seen in Mr. Dibdin's *Bibliomania*, pp. 654—656): 3. The City Library, deposited in the College of the Trinity: 4. The Advocate's Library: 5. That of Adamoli, so called from its founder, Pietro Adamoli, who bequeathed the property of it to the city, and its use to the Academy, of Lyon: 6. The Monastic Libraries: and, 7. The present Public Library of Lyon, which is founded on the reunion of all the preceding collections. The Historical Essay on Manuscripts contains a neat account of the materials antiently employed for writing, the ornaments, dearness, &c. of MSS. The bibliography of writers, who have treated on MSS., though very brief, is worthy the student's attention. The manuscripts in the public library at Lyon are 1518 in number, which are divided by M. Delandine into Oriental, Greek, Latin, Italian, and French. The latter part of the catalogue is appropriated to MSS. relative to the department of Lyons. In each language the books are chronologically disposed, according to their subject-matter, under the classes of Belles Lettres, History, Sciences, and the Arts, Jurisprudence and Theology. Many of the Greek and Latin MSS. are stated to be distinguished by their antiquity, beauty of execution, and ornaments; and a considerable number of the French MSS. has never been published. M. Delandine's notices of the Lyonnese manuscripts are, many of them, very minute, and all are well written. The book is every way deserving of a place in the bibliographer's collection.

Of the printed books in this Library, no catalogue has yet been published.

*Marseilles*.—Catalogue des tous les monumens littéraires et scientifiques, réunis dans le musée national de Marseille. Par C. F. Achard. Marseilles, an VII. (1798), 8vo.

This is only the first part of the Catalogue announced by M. Achard: of the 72 pages it contains, 20 are given to a preliminary disquisition, 12 to his bibliographical system, which in the main accords with that of Peignot. Bibliography is placed first, by way of introduction; to this succeed the Belles Lettres, Sciences and Arts, Jurisprudence and Theology. M. Achard has reprinted his system of classification in his Cours de Bibliographie, vol. i. pp. 161—175. The first part of his catalogue terminates with 40 pages of works on bibliography. In his notices of these works, the author introduces occasional corrections of mistakes committed by De Bure, (Peignot, Dict. de Bibliol. tom. iii. pp. 5—7.

*Nancy*.—Catalogue des Livres de la Bibliothèque Royale de Nancy, fondée par le roi de Pologne, duc de Lorraine et de Bar. (Rédigé par M. Marquet, bibliothécaire). Nancy, 1766, 8vo.

*Orleans*.—Catalogus Librorum, qui Aureliæ in Bibliothecâ Germanicæ nationis extant, confectus anno 1664. Aureliæ, 1664, 4to.

Executed by Emmerick Neelergord, the then librarian.

Gisb. Edingh Catalogus Librorum, qui Aureliæ in Bibliotheca inclytæ nationis Germanicæ extant, secundum seriem literarum alphabeti digestus. Aureliæ, 1678, 8vo.

*Rouen*.—Notice des Manuscrits de la Bibliothèque de

*Eglise metropolitane de Rouen.* (Par l'Abbé Saa.)  
Rouen, 1746, 12mo.

*Tours.*—*Bibliotheca Ecclesiæ Turonensis; seu Catalogus Librorum MSS. qui in eâdem bibliotheca asservantur, etc.* Studio et opera G. Jouan et Victoris d'Avanne. Cæsaroduni-Turonum, 1706, 8vo.

### III. LIBRARIES OF GERMANY.

*Altenberg.*—Chr. Fred. Wilisch *Index Bibliothecæ Gymnasii Fridericiani Altenburgi*, ita concinnatus ut sit ad instar locorum communium rei librariæ. Altenb. 1721, 8vo. Appendix ad eundem. Altenb. 1722, 8vo.

*Annaberg.*—Chr. Gotthold Wilisch *Arcana Bibliothecæ Annæbergensis*, in tres partes divisa; epistolas 72 sanctorum quorundam principum, clarissimorumque sæc. xvi et xvii virorum, nondum editas, necnon Annalium typographicorum usque ad annum M.D. complexa. Lipsiæ, 1730, 8vo.

*Augsburg.*—*Catalogus Græcorum Librorum MSS. Augustanæ Bibliothecæ, &c.* August. Vindel. 1575, 4to.

A small tract of two sheets, which Peignot says is extremely rare: it is ascribed by Brucker to Jerome Wolfius. The Augsburg library was begun by Xystus Betuleius in 1537. About the year 1545, the senate purchased at Venice the Greek MSS. of Ant. Eparchus, Bishop of Corfu, for 800 ducats; it was considerably enlarged by Marcus Velserus, whose library was added to it.

*Catalogus Græcorum codicum Bibliothecæ Augustanæ.* August. Vindel. 1594, 4to.

This Catalogue was compiled by Hoeschelius, at the request and with the assistance of Velserus. It is highly esteemed,

and, according to Colomiès, is one of the most learned and best arranged catalogues of MSS.

**Catalogus Bibliothecæ inclytæ reipublicæ Augustanæ utriusque, tum Græcæ tum Latinæ, librorum impressorum et manu exaratorum, &c.** (Auctore Geo. Henrichio, &c.) August. Vindel. 1600.

A more copious catalogue than either of the preceding: though of a folio size, it is only half the breadth of a folio volume. According to Morhof, it contains an-account of some hitherto inedited MSS., as well as of some which were published by Velserus (Polyhist. vol. i. p. 211), "and is moreover full of precious bibliographical matter." The similarity of the names, (Hoeschelius and Henischius) appears to have caused Mr. Dibdin's difficulty in distinguishing between this catalogue and the following article. (Bibliom. p. 97.)

**Eliae Ehingeri Catalogus Bibliothecæ reipublicæ Augustanæ variarum linguarum secundum facultates divisus.** August. Vindel. 1633, fol.

This catalogue is in considerable request: the titles of books are given with great care. Vogt, and some other writers after him, have asserted that only 100 copies of Ehinger's catalogue were struck off; but Peignot remarks that this circumstance has never been proved.

**Index Manuscriptorum Bibliothecæ Augustanæ, cum Appendice duplici, a M. Ant. Reisero.** Aug. Vindel. 1675, 4to.

This catalogue is preferable to all former ones: though the MSS. described are to be found in the catalogues of Henrichius and Ehinger, it is not the less useful on that account. The two Appendixes indicate the editions of works, either printed at Augsburg, or to the publication of which the literati of that city contributed.

**Notitia Historico-litteraria de codicibus MSS. in bibliothecâ monasterii ord. S. Benedicti, ad S. S. Udalricum et Afram, Augustæ extantibus. Congessit P. Placidus Braun. Aug. Vind. 1791, 6 vols., 4to.**

**A** work executed with great exactness. See an account of a similar elaborate publication relative to early printed books, in the same monastery, p. 527, *supra*.

**Berlin.**—Pandectæ Brandenburgicæ, continentes bibliothecam auctorum impressorum et MSS. maximam, in omnibus fere scientiis et orbis terrarum linguis, a Christ. Heinrich. Berolini, 1699, fol.

**The books are classed alphabetically ; but the catalogue includes only A. and B. To this work, Peignot says, should be added, a former publication of Heinrich's, intitled *Notitia Bibliothecæ quam Fridericus Gulielmus in aulâ suâ Coloniæ ad Spream fundavit. Berolini, 1687, 4to.***

**De scribenda Historia Bibliothecæ regiæ berolinensis consilium et occasio, calamo epistolographico trigæ virorum expressa, &c. Berolini, 1725, 4to.**

**The three letters noticed in this work, are, 1. from Joachim Ernest Bergier, to M. La Croze ; 2. La Croze's reply to Bergier, in which he mentions the additions made to the royal library, the librarians, number of books, and curious articles therein contained ; 3. a letter from Bergier to John Christopher Becmann.**

**Mart. Christgavii Programmata de initiis, incrementis, et statu hodierno, bibliothecæ scholasticæ in gymnasio Berolinensi. Berol. 1738, 8vo.**

**Cologne.**—Catalogus historico-criticus MSS. Bibliothecæ ecclesiæ metropolitanæ Coloniensis. Colon. Agrip. 1752, 4to.

**Dresden.**—Aug. Beyeri epistola de bibliothecis Dres-



**densibus, tum publicis tum privatis præcipuis. Dresdæ, 1731, 4to.**

**Arcana sacra bibliothecarum Dresdensium. Dresdæ, 1738, 8vo. Continuatio prima ad eadem. Dresd. 1738, 8vo. Continuatio secunda. Dresd. 8vo.**

**Chr. Schoetgenii Notitia Bibliothecæ scholæ Dresdensis crucianæ. Dresdæ, 1743, 4to.**

- **The King of Saxony's library at Dresden is considered to be inferior only to that of the Emperor at Vienna, both for the number and value of its MSS., which amount to five thousand, and of its printed books, which are computed at one hundred and fifty thousand. This library is most complete in the history of all countries, and in the collection of Greek and Latin authors. The valuable library, formerly belonging to Count Bunau, forms a part of this collection.—Among the printed books are some of the rarest specimens of early typography; of the manuscripts the following may be mentioned:—A Mexican MS. written on human skin! (*peau humain*) which has been explained by Thevenot: it is a calendar, and contains some fragments of the History of the Incas.—*Liber de Re Militari*, on vellum, with superb paintings, in fine preservation: it was presented by Matthias Corvinus, king of Hungary, to an Elector.—The original MS. of the Reveries of the celebrated Marshal Saxe, and the identical copy which he had made under his own eyes: at the end of his MS. it is said that *he composed this work in thirteen nights, during a fever*, and that he finished it in December 1733.—A very fine copy of the Koran, taken from a Turk by a Saxon officer, at the last siege of Vienna: it had formerly belonged to Bajazet II.—A Greek MS. of the Epistles of St. Paul, of the 11th century.—A very fine collection of portraits of the most celebrated persons of the seventeenth century, by Rabel, a French artist: the outlines only are an-**

graved; it cost 800 ducats. (*Voyage au Nord de l'Europe*, vol. i. pp. 71 *et seq.*)

**Gotha.**—Godefridi Vockerodt *Historia Bibliothecæ gymnasii gothani*. Gothæ, 1714, 4to.

Ern. Sal. Cypriani *Catalogus Codicum MSS. bibliothecæ gothanæ*, cum Chr. Schlegelii epistolâ de codice Willigisiano, et clarorum virorum epistolis 117, ex ejusdem Bibliothecæ autographis. Lipsiæ, 1714, 4to.

**Gottingen.**—*Catalogus librorum novæ bibliothecæ gymnasii regii Gottingensis*. Gottingæ, 1729, 4to.

The University of Gottingen has long possessed one of the most useful libraries in Europe; for which it is in a great measure indebted to his late majesty George II., and especially to the munificence of his present majesty. No recent account of the contents of this library appears to have been published: but, in 1784, it contained 120,000 volumes. From late intelligence, we learn that the Gottingen library is to be enriched with such of the valuable MSS. and printed books, formerly belonging to the University of Helmstadt (about to be dissolved), as it does not already possess; and that a church, adjacent to the University, is forthwith to be prepared for its reception. (*Monthly Magazine*, vol. xxxii. p. 526.)

**Hamburg.**—*Catalogus der Hamburgischen Kommerz bibliothek, i. e. Catalogue of the Commercial Library at Hamburg*. Hamburg, 1789.

"The Library of the *Commerz-Deputation*, at Hamburg, is one of the most complete and select of its kind. The Library is open to the public four times a week." *Analyt. Rev.* vol. vii. p. 360.

**Hanover.**—Joh. Ern. Hausmanni *Notitia de bibliothecis Hanoveranis publicis; quâ de earum ortu, incre-*

mentis, et reliquis notatu dignis, nonnulla breviter stric-  
timque exponuntur. Hanoveræ, 1724, 4to.

Sim. Frid. Hahnii Conspectus bibliothecæ Hanove-  
ranæ, in ordinem justum redactæ. Hanoveræ, 1727,  
4to.

*Heilbronn.*—Joh. Ludov. Hockerii Bibliotheca Heils-  
bronnensis ; sive catalogus librorum omnium, tam MSS.  
quam impressorum, qui in celeberrimi monasterii heils-  
bronnensis bibliotheca adservantur, codicum omnium  
formas, ætatem, typographos, auctores, auctorumque  
plurimorum vitas, necnon curiosiora e MSS. excerpta  
exhibens. Noribergæ, 1731, folio.

*Jena.*—Memorabilia Bibliothecæ Academicæ Jenen-  
sis ; sive designatio manuscriptorum illâ Bibliothecâ, et  
librorum impressorum, plerumque rariorum. Auctore  
Joh. Christ. Mylio. Jenæ, 1746, 8vo.

“A work of some little importance, and frequently referred to  
by Vogt and Panzer. It is uncommon.” (Dibd. Bibl. 110.)  
The University library of Jena contains some finely illuminated  
biblical MSS. One of the printed books is sufficiently impor-  
tant to be distinctly noticed. It is Luther’s copy of his  
German version of the Scriptures, which was ordinarily used  
by that illustrious reformer ; who has in several places cor-  
rected it with his own hand, in order to make it a more faith-  
ful representative of the original than the other copies of that  
translation.

*Leipsic.*—Joach. Felleri Oratio de bibliothecâ acade-  
miæ lipsiensis paulinâ ; cui duplex subjunctus est cata-  
logus, alter manuscriptorum membranaceorum, . alter  
chartaceorum, in eâdem bibliothecâ extantium. Lipsiæ,  
1676, 4to.

*Ejusdem Catalogus cod. MSS. bibliothecæ paulinæ, &c. Lipsiæ, 1686, 12mo.*

*Chr. Gottl. Joecheri Orationes de bibliotheca lipsiensi paulina. Lipsiæ, 1744, 4to.*

*De rarioribus nonnullis bibliothecæ paulinæ codicibus, auctore Joh. Chr. Gottsched. Lipsiæ, 1746, 4to.*

The University library of Leipsic is open to the public from ten to twelve on Wednesdays and Saturdays. The MSS. are not particularly distinguishable for their number or rarity : among the printed books are the *Constitutions of St. Clement*, 2 vols., folio, 1460, and Justinian's Institutes, 1468, folio, both printed by Fust and Schoiffer.

*Henr. Pippingii Arcana bibliothecæ thomanæ lipsiensis sacra resecta. Lipsiæ, 1703, 8vo.*

*Gottfr. Goetzii Programma de bibliotheca senatûs lipsiensis. Lipsiæ, 1711, 4to.*

The Magistrates' library at Leipsic was first opened to the public in 1711. It contains a considerable number of MSS. and early printed books. Unless any regulations to the contrary have recently been established, free access is allowed on Wednesday and Saturday afternoons.

*Munich.*—*Catalogus Græcorum MSS. codicum, qui asservantur in inclytâ serenissimi utriusque Bavarie ducis Bibliothecâ, (Monachiae). Ingolstadt, 1602, 4to.*

A well arranged catalogue : at the beginning there is an advertisement, announcing that this library will be opened to all who wish to consult it for the public benefit, provided they are Roman Catholics !

*Specimen Historicum litterarium originis et incrementi Bibliothecæ electoralis Monachiensis. Romæ, 1787, 4to.*

This is a Latin translation, by the Abbé Vitali, of a German discourse on the origin and increase of the electoral library at Munich, delivered in 1784, by the Canon Steigenberger, librarian to the court. This small but curious tract shows the precious treasure of Hebrew, Arabic, Syriac, Greek, and Latin MSS., contained in the royal library at Munich; points out the number of rare editions published at the first dawn of typography, and mentions the eminent men who have contributed to render this collection so rich and magnificent. The antient MSS. relative to the art of music, in this library, are immensely numerous.—Monthly Rev. O. S. vol. lxxiii. p. 457. Analyt. Rev. vol. ii. p. 104. Dr. Burney's Pres. State of Music in Germany, vol. i. p. 129. A Catalogue of the Greek MSS. in this library, (compiled by M. Ignatius Hardt) was published at Munich in 1806, intitled *Catalogus codicum manusccriptorum bibliothecæ regiae Bavaricæ. Sub auspiciis Maximiliani Josephi Boioariae regis, edidit notisque illustravit J. Christoph. Baro de Aretin.* 4to. 1 volume divided into three parts or tomes. The royal library at Munich is deposited, not in the palace, but in the college formerly belonging to the Jesuits; where it occupies a handsome building. It contains upwards of 100,000 volumes, and a beautiful collection of MSS., some of them of great value. This library is opened to the public at certain hours in each day. (*Voyage de deux Français*, vol. i. p. 17.)

*Naumburg.*—Notitia et recensio codicum MSS. qui in bibliotheca episcopatus Numburgo-cizensis asservantur. Auctore Chr. Gottfr. Müller. Lipsiæ, 1806—1811, 8vo.

This is one of the rarest catalogues of foreign libraries, probably from the circumstance of its being published in parts. These are *four* in number, though Peignot cursorily mentions it, as comprised in *two* parts only. The Library of Naumburg was founded in the 16th century, by Julius Pflug, bi-

shop of this place, celebrated in ecclesiastical history as the zealous opponent of the reformation, and as one of the three divines deputed by the Emperor Charles V. to draw up the plan of the *Interim* in 1548. In the 17th century this library was further augmented by the purchase of the collection of books formed by the learned Thomas Reinesius. The printed books and MSS., though few in number, are of considerable value. Among these are, the Scholia of Olympiodorus on several of Plato's Dialogues, written in the 16th century;—a fragment of Orpheus's Argonautics, of the fifteenth century;—the Olympic Odes of Pindar, of the 16th century, apparently transcribed from an antient MS. and illustrated with critical notes, copied by Pflug from the *dictata* of Richard Croke (Crocus), whom Müller conjectures to be an Englishman, and who was the first teacher of Greek literature at Leipsic, in 1516;—the Cassandra of Lycophron, with Tzetzes' Commentary, dated 1438, hitherto uncollated;—and several tracts of Iamblichus on the Pythagorean philosophy of the 15th century. From these MSS. M. Müller has given a selection of various readings. Among the manuscripts of later times are several in Pflug's own handwriting, particularly one of the celebrated *Interim*, which was printed *verbatim*, at Leipsic, in 1803. At the end of each of the four parts of this catalogue of the Naumburg Library, is a *Programma* of three or four pages, inviting the public to the academic orations of the author's pupils, whose names are specified, together with the subjects of their speeches. M. Müller is rector of the Episcopal School in that city.

*Neustift* (in the Tyrolese).—*Verzeichniss typographischer Denkmäler dem funfzehnten Jahrhundert, &c. i. e.* Catalogue of the typographical monuments of the 15th century, preserved in the library of the regular Canons of St. Augustin at Neustift. 4to, 1789.—*Verzeichniss einiger Büchermerkwürdykeiten, &c. i. e.* Catalogue of some

remarkable books in the 16th and 17th centuries, in the same library. 1790, 4to.

These catalogues, which are executed by M. Grass the librarian, are illustrated with six plates each. The earliest printed book is the *Constitutiones Clementis*, Mayence 1460. In ascertaining the age of books without date, the author appears to be very successful. His plates of printers' marks are in general accurate. *Analyt. Rev.*, vol. x. p. 478, (from the *Jena Lit. Gazette*).

*Nuremburg*.—Joh. Sauberti *Historia bibliothecæ reipublicæ Noribergensis*, duabus oratiunculis illustrata. Accedit Appendix de inventore typographiæ, et catalogus librorum proximis ab inventione annis usque ad 1500 editorum. Norimbergæ, 1643, 12mo. with plates.

Joh. Jacobi Leibnitzii *Memorabilia inclutæ bibliothecæ Norimbergensis*, &c. Norimbergæ, 1674, 4to.

*Notitia de MSS. quibusdam bibliorum codicibus in bibliotheca publica noribergensi.*

This notice occurs in vol. i. (pp. 197 *et seq.*) of *Theophili Sincerii Notitia hist. crit. librorum rariorum*, Frankfort and Leipsic, 1748, 8vo.

*Bibliotheca, sive supellex librorum impressorum, in omni genere scientiarum maximam partem rarissimorum et codicum MSS. quos per plurimos annos collegit, justo ordine disposuit, atque notis litterariis, ut historicæ bibliognosiæ opes aliquantulum augeantur, illustravit Adamus Rodolphus Solger.* Norimbergæ, 1760, 6l. 2 vols. 8vo.

A very rare and useful catalogue. Solger was librarian of the Nuremberg public library.

Christopherei Theophili de Murr *Memorabilia Bibli-*

othecarum publicarum Norimbergensium et Universitatis Altdorfinæ. Norimbergæ, 1786, 1788, 1791, 3 parts or volumes, 8vo.

This catalogue is equally rare with the preceding, and is seldom to be obtained complete. The copy now before us contains only the two first parts, and is illustrated with *twenty-three* plates, comprising fac-similes of MSS. and early printed books: among these, the neat engravings of the ornaments and illuminations of the Codex Ebnerianus, are particularly worthy of notice; together with fac-similes of the Autographs of cardinal Bessarion, John Muller (or Regiomontanus,) the celebrated mathematician, &c. &c.

*Rebdorf*.—Monumenta Typographica quæ extant in bibliotheca collegii canonicorum regularium in Rebdorf; collegit, notis illustravit, et edidit ejusdem Bibliothecarius (Andreas Strauss). Eichstadt, 1787, 4to.

The author of this catalogue also published an appendix to this work in 1790, 4to.

*Strasburg*.—Armamentarium Catholicum Bibliothecæ ordinis S. Johannis Hierosolymitani, Argentorati nuper reseratum, studio et operâ Nicol. Weislinger. Argent. 1749, folio.

*Stutgard*.—Adleri (J. G. C.) Bibliotheca biblica serenissimi Wuertenbergensium Ducis, olim Lorkiana. Altona, 1787, 4to.

Dr. Marsh pronounces this to be “a catalogue of great merit, and great utility.” (Lect. in Divinity, Part II. p. 59.) The king of Wirtemberg’s library at Stutgard, though formed within the last 50 years, contains upwards of 100,000 vols. It is rich in early printed books, and the collection of bibles is unique in Europe. Already they amount to 9,000; and 3,000 more are requisite to complete the collection. M.



Lork was a clergyman at Copenhagen; and in 1784 disposed of his collection of bibles, containing 5,156 editions, to the then duke of Wirtemberg, who shortly after purchased Panzer's collection, amounting to 1645 vols. The Wirtemberg library possesses upwards of 2000 vols. printed before the year 1500. (*Voyage de deux François*, vol. I. p. 5. Peignot, *Dict. de Bibliol.* vol. I. p. xviii.)

*Vienna.*—Barth. Ch. Richardi *Historia bibliothecæ Cæsareæ-vindobonensis ad nostra tempora deducta.* Jenæ, 1712, 8vo.

Petri Lambecii *Commentarius de augustissima bibliotheca cæsarea-vindobonensi, Libri VIII. cum annotationibus et figuris.* Vindobonæ, 1665—1679. 8 vols. folio, with plates.

Dan. de Nessel *Catalogus, sive recensio specialis omnium codicum manuseriptorum græcorum, necnon linguarum orientalium augustissimæ bibliothecæ cæsareæ vindobonensis, cum novis annotationibus, additamentis et figuris.* Vindobonæ et Norimbergæ, 1690. Six parts usually bound in two vols. folio.

De Bure (*Bibl. Instr.* No. 6004 & 6005,) has highly extolled these two works, which have long, and deservedly, been valued for their erudition. The 8th volume of Lambecius is most scarce; the causes of its rarity are stated by De Bure, and by Mr. Dibdin, (*Bibl.* p. 54.) Nessel was Lambecius's successor in the office of imperial librarian. A new and greatly enlarged edition of Lambecius's *Commentaries* was published by Kollarus, at Vienna, 1766—82, 8 tomes in 6 vols. folio, with plates: in which Kollarus inserted the substance of his *Analecta Monumentorum omnis ævi vindobonensia.* (*Vindob.* 1761, 2 vols. fol. also with plates.) Prior to this publication, the original edition of Lambecius had been exceedingly scarce and dear. The supplement of Nessel still

bears a good price, being requisite to complete both editions. An abridgement of the labours of Lambecius and Nessel was published at Hanover in 1712, in 8vo, intituled: *Jac. Frid. Reimanni Bibliotheca Acroamatica, comprehendens recensitionem specialem omnium codicum MSS. Aug. Bibl. Cæs. Vindobonensis, &c. &c.* To those who cannot obtain the costly volumes above-mentioned, the epitome of Reimann will prove a valuable acquisition. In the *Amæn. Litterar.* of Schelhorn, vol. v. pp. 97—115, a *ninth* book of Lambecius's Commentaries is inserted.

**Codices Manuscripti Theologici Bibliothecæ palatinæ Vindobonensis Latini, aliarumque occidentis linguarum. Recensuit, digessit, indicibus instruxit Michael Denis, ejusdem bibliothecæ primus custos. Vindobonæ, 1795—1800. 6 Parts in 2 vols. folio.**

The previous labours of Lambecius, Nessel, and Kollarius had been confined to Greek MSS. In this very important and accurate work M. Denis has directed his attention to Latin, with a few notices of oriental MSS. The theological MSS. here described, are divided by the learned author into *hierographici, hermeneutici, patristici, dogmatici, polemici, ascetici, homiletici, liturgici, and synodici.* The ages of the different MSS. are stated, where they could be ascertained; and where articles in other classes of literature are found, bound up in the same volume with theological works, they are likewise described together with them.

The imperial library at Vienna, which is the subject of the preceding articles, is perhaps inferior only to that of the Vatican and the royal library at Paris, for the rarity and value of its contents. It was founded by the emperor Frederic III., who spared no expense to enrich it with printed books, as well as MSS. in every language. By the munificence of succeeding emperors, numerous important and valuable accessions were made to the collection; par-

ticularly of the large and valuable library of prince Eugene, and a considerable portion of the Buda library, founded by Matthias Corvinus, which is noticed in a subsequent page. The imperial library fills eight spacious apartments; and a ninth is appropriated to a very valuable collection of medals and other curiosities. It contains from 12 to 14,000 manuscripts and about 300,000 printed volumes, and is liberally opened to the public every day, except on Sundays, holidays, and the vacations. The books are disposed according to their sizes, and comprise almost a complete series, exhibiting the origin and progress of the typographic art: of these our limits will allow no notice whatever to be given. A few however of the MSS. deserve to be mentioned for their singular rarity. Among these are, a Mexican MS. with coloured figures, on *human skin*! a MS. of Livy, of the fifth century, of which a few pages are wanting; a MS. fragment of St. Mark's and St. Luke's Gospels, written in gold and silver characters; a MS. of Dioscorides with coloured drawings of plants, written in the fifth century, and brought from Constantinople by the celebrated Busbequius\*, who was ambassador from Charles V. to the Porte, and who also sent a MS. of Pliny's Natural History, of contemporary date; a single sheet, *eight* inches in length, by *six* in breadth, *on one side of which* a Jew has written, very legibly and without any abbreviations, the *Pentateuch*, the book of *Ruth* in German, *Ecclesiastes* in Hebrew, the *Song of Solomon* in

\* Of this MS. Dioscorides, Busbequius has given the following interesting account:—

“Sunt, credo, libri haud multo infra 240, quos Cæsariæ Bibliotheca destinavi. Sunt aliquot non contemnendi. Unum reliqui Constantinopoli decrepitæ vetustatis, totum descriptum literâ majusculâ,—*Dioscoridem cum depictis plantarum figuris*; in quo sunt paucula, ni fallor, *Cratæe*, et *Libellus de Avibus*. Ego emptum cupivissem, sed me deterruit pretium. Nam 100 ducatis indicabatur; summa Cæsaris, non mei, marsupio. Ego instare non desinam, donec Cæsarem impulero ut tam præclarum auctorem ex illâ servitute redimat.” Busbequii Epist. IV. p. 391.

Latin, *Esther* in Syriac, and the book of *Deuteronomy* in French! To these may be added an unique relic of antiquity,—the original *Senatus Consultum* on bronze, concerning the Bacchanals which was passed in the year 186 before the Christian æra. It is the same which is cited by Livy, (lib. xxxix. c. 18.) and was found in Calabria, on the estate of prince Cigala. (Voyage de deux François, &c. vol. V. pp. 136 *et seq.* *Itinerary* from London to Constantinople, p. 29 in vol. 1. of “Mod. and Contemp. Voyages.”)

Catalogus bibliographicus librorum Latinorum et Germanicorum Cæs. reg. et equestris Academiæ Theresianæ extantium; cum accessionibus originum typographicarum vindobonensium, et duobus supplementis, necnon indice triplici systematico-bibliographico et typographico. (Auctore Josepho de Sartori). Vindobonæ, 1802—1805, 13 vols. 4to.

Of this elaborate catalogue, Peignot says only *one hundred* copies were struck off: at the beginning of the second volume, is a memoir on the origin of printing. Sartori, with Schoepflin, assigns the date of it to 1436; and, while he is of opinion with Meerman, that printing with fixed plates was first practised at Haerlem, he ascribes the printing with moveable types to Strasburg, and the improvement of the art to Mayence. For these particulars we are indebted to Peignot's *Repertoire des Bibliogr. Spec.* pp. 124, 125, who has a long notice concerning this catalogue of Sartori's.

Bibliotheca antiqua vindobonensis civica, seu catalogus librorum antiquorum, cum manuscriptorum, tum ab inventâ typographiâ ad annum usque 1560 typis excusorum, qui in hâc bibliothecâ asservantur, cum annotationibus historico-litterario-criticis. Viennæ, 1750, 4to.

*Wismar.*—Henn. Joach. Gerdes catalogus biblio-

thecae summi regii tribunalis Wismariensis. Wismar, 1703, folio.

*Wittenberg*.—And. Sennerti Bibliothecæ Academicæ Wittebergensis, libri extantiores, classicique fere, usui academico, eidemque privato, publicoque exhibiti. Wittenb. 1678, 4to.

Francisci Wokenii Bibliotheca Wittenbergensis, theologico-philologico-philosophico-historica, &c. Wittenb. 1730, 5 parts in one vol. 8vo.

*Wolfenbittel*.—Jac. Burchardi Historia Bibliothecæ augustæ, quæ Wolfenbotteli est, duobus libris comprehensa, etc. Lipsiæ, Pars I. 1744, 4to. Pars II. 1746, 4to.

#### IV. LIBRARIES OF HOLLAND AND THE NETHERLANDS.

Antonii Sanderi Bibliotheca, sive elenchus universalis codicum MSS. in celebrioribus Belgii cœnobiis, ecclesiis ac privatorum bibliothecis adhuc latentium. Insulis (Lisle) 1641—43, 4to. 2 vols.

This work is a catalogue of the MSS. found by the author in most of the abbeys of Flanders, Brabant, Hainault, and the territory of Liege. The second volume is exceedingly scarce. A copy of this work (almost the only one in England) is in the library of the Royal Institution.

*Amsterdam*.—Catalogus Librorum bibliothecæ civitatis amstelodamensis (per pluteorum ordinem dispositus) cum nomenclatore alphabetico auctorum omnium. Amstel. 1622, 4to.

Catalogus bibliothecæ publicæ Amstelodamensis. Amst. 1668, 4to.

The public library of Amsterdam, Peignot severely remarks, would be more useful, if the books it contains were arranged in better order and method. Dict. de Bibl. tom. I. p. 99.

*Brussels.*—Mémoire historique sur la bibliothèque publique de Bruxelles; par M. de la Serna Santander. Bruxelles, 1809, 8vo.

The present public library at Brussels was founded on that which formerly belonged to the illustrious house of Burgundy; which gave several counts or earls to Flanders, and by whose care it was enriched with numerous valuable MSS. Santander traces the history of this library through its various changes, which at different periods was successively burnt, buried underground, and decimated by French commissaries on the capture of Brussels. Though restored to its antient splendour by the care of Count Cobentzel and the Prince of Stahremberg, minister plenipotentiary of the Empress Queen, this prosperity was of short duration. When the French armies over-ran the Netherlands, and occupied Brussels in 1794, Laurent, representative of the people, caused seven waggon loads of books and MSS. to be taken from the Burgundy library; and sometime after MM. Wailly, Le Blond, and others, deputed for that purpose, selected about 200 MSS. for the national library at Paris. In 1797, a place was provided for the reception of the books from the Burgundy Library: and in 1798 the collection was enriched with all that was valuable from the great dépôt of the Cordeliers, which was minutely examined by Santander, who sent off the most precious articles to Brussels, by permission of the minister of the interior. The Brussels Library, Santander adds, is by gradual acquisitions now become one of the finest in the departments of the French empire. Though appropriated to the history of the abovementioned library, M. Santander has introduced into his volume some interesting particulars relative to the state of literature in the middle age. The work concludes with some curious historical notices. 1. Of all the native Belgian poets who flourished before 1500. 2. Of the antient literary institutions, known in the Low Countries under the name of *Chambers of Rhetoric*. To

which are added, 3. Remarks on the state of music in those countries, under the government of Margaret of Austria, Duchess dowager of Savoy, and on the most celebrated Belgian musicians, who flourished before and under her administration.—A copy of Santander's valuable *Memoir* is in the library of the London Institution.

*Delft*.—Catalogus Bibliothecæ Gymnasii Delphensis. Delphis, 1721, folio.

*Duisburg*.—Bibliothecæ publicæ electoralis academïe Duisburgensis, ut et bibliothecæ goerianæ ejusdem academïe usibus dictatæ, Catalogus (Auctore Gerh. von Maestricht). Duisburgi, 1685, folio.

*Franeker*.—Catalogus librorum bibliothecæ publicæ franekerensis, (secundum materias dispositus). Franekeræ, 1601, 4to.

Catalogus librorum bibliothecæ publicæ, quæ est in illustrium Frisiæ ordinum academia Franekerana (secundum ordinem pluteorum dispositus). Franekeræ, 1644, 4to.

Catalogus librorum bibliothecæ, quæ est in academia Franequerana: Statuta et leges ejusdem bibliothecæ. Franequeræ, 1656, folio.

Catalogus librorum bibliothecæ publicæ, quæ est in illustri et præpotenti Frisiæ ordinum academia Franequerana, (secundum ordinem materiarum digestus ab Alexandro Savoie, cum indice auctorum alphabetico). Franequeræ, 1713, folio.

*Gouda*.—Bibliothecæ Goudanæ publicæ Catalogus. Goudæ, 1766, folio.

*Groningen*.—Catalogus librorum bibliothecæ universitatis Groningæ et Omilandicæ ordinum, secundum

seriem literarum alphabeti digestus, notitiâ auctus librorum manuscriptorum, curâ et operâ Leon. Offerhaus, bibliothecarii. Groningæ, 1758, folio.

*Grypeswald.* — Joh. Caroli Dachnert Bibliotheca Academiæ Grypeswaldensis descripta. Grypeswaldiæ, 1775, 76, 3 vols. 4to.

*Haerlem.* — Catalogus librorum bibliothecæ Harlemianæ. Harlemi, 1716, 4to.

Catalogus librorum bibliothecæ Harlemianæ novus. Harlemi, 1768, 4to.

*Leyden.* — Nomenclator autorum omnium, quorum libri extant bibliothecâ Lugduno-Batavâ; cum epistola (P. Bertii) de ordine ejus atque usu. Lug. Bat. 1595. 4to.

Catalogus bibliothecæ publicæ Lugduno-Batavæ noviter recognitus. Accessit incomparabilis thesaurus librorum orientalium, præcipue MSS. Lug. Bat. 1674, 4to.

This catalogue was compiled by Frederick Spanheim, the younger.

Catalogus librorum tam impressorum quam manuscriptorum bibliothecæ publicæ universitatis Lugduno-Batavæ. Curâ et operâ Walferdi Senguerdii, Jacobi Gronovii, et Johannis Heyman. Lug. Bat. 1716, folio.

A supplement to this catalogue has been published, in folio, which includes the accessions to the library down to 1741. The university library of Leyden was founded by William I. Prince of Orange: it is deservedly celebrated throughout Europe for the many valuable specimens of Greek and oriental literature with which it abounds. Joseph Scaliger



bequeathed his fine collection of Hebrew books to this library, which was further enriched by the learned Golius, on his return from the East, with many Arabic, Turkish, Persian, and Chaldean MSS. To this library have also been added, the collections of Holmannus, and particularly those of the celebrated Isaac Vossius, (which last contained a great number of valuable MSS. that are supposed to have once belonged to Christina, Queen of Sweden) and of the learned Ruhnken; whose library contains an almost entire series of classic authors, and a collection of MSS. perhaps unique, and among which are to be found copies of several that were burnt in the abbey of St. Germain-des-Prez. The Leyden library is computed to contain 40,000 volumes, and upwards of 8,000 MSS.

*Louvain.*—Val. Andr. Desselii bibliothecæ Lovaniensis Primordia. Lovanii, 1638, 4to.—Erycii Puteani Auspicia bibliothecæ publicæ Lovaniensis. Accedit Catalogus Librorum primæ collectionis. Lov. 1639, 4to.

Among other curiosities in this library, there is a MS. Bible, given to the doctors of the university of Louvain, by Cardinal Bessarion, in grateful acknowledgment of their hospitable treatment of him.

*Utrecht.*—Catalogus Bibliothecæ Ultrajectinæ. Traject. Bat. 1670, folio.

Catalogus Bibliothecæ Trajectino Batavæ. Traject. Bat. 1718, folio.

#### V. LIBRARIES OF HUNGARY AND POLAND.

*Breslaw.*—Memorabilia Bibliothecæ publicæ Elisabethanæ, Wratislaviensis, à fundatore celeberrimo Redigerianæ dictæ; quæ A. O. R. 1698 in actu gymnastico a studiosâ gymnasii Elisabethani juventute exponi

**fecit** Got. Krantz, bibliothecarius. Wratilaviæ (Breslaw) 1699, 4to.

*Buda.*—Julii Pflug Epistola ad perillustrem atque generosissimum Virum Ludovicum à Seckendorf, de utrâque republicâ meritisimum, præter fata bibliothecæ Budensis, librorum quoque in ultima urbis expugnatione repertorum, catalogum exhibens. Jenæ, 1688, 12mo.

A very rare and interesting tract, which is not noticed by Peignot, Brunet, or any other bibliographers : it contains an account of the noble library which had been formed at Buda, by the celebrated Matthias Corvinus, King of Hungary. This collection was rich in MSS. which were unfortunately dispersed on the capture of Buda by Solyman, in 1526. Cardinal Bozman in vain offered the conqueror 2000 crowns, to recover it. Some of its books have been found in the imperial library at Vienna, in the Wolfenbuttel library, and in that of Morelli, the learned librarian of St. Mark's at Venice. (Morhof. Polyhist. lib. I. c. iv. § 21. Delandine, Bibliothèque du Lyon, tom. II. pp. 67, 68. Denis. Cat. MSS. Theol. tom. I. pp. 723, 847. Morelli, Bibliotheca Græca, tom. I. pp. 330, 405, *et seq.* 417.) Morelli mentions the names of several authors, who have written on the fate of the Buda library, particularly a dissertation of Xistus Schier, an Augustinian, printed at Vienna, 1766, and again in 1799.

*Sczecheny Library.*—Catalogus bibliothecæ hungaricæ Francisci comitis Sczechenyi Oldenburgi, 1799 *et seq.* vols. I. & II. 8vo. Vol. III. Pesth, 8vo.—Supplementum primum ad eundem. Presburgh, 1804, 8vo. cum Indice.—Supplementum secundum ad eundem. Oldenburgi, 1807, 8vo. Ejusdem Catalogi Index generalis. Pesth, 1807, 8vo.

By the liberality of Count Sczecheny, his private library is become the library of the kingdom of Hungary. The books are

given alphabetically in the catalogue and supplements, and classed in the indexes according to subjects. M. de Miller, the count's librarian, having discovered several works printed at Gros Waradin in the 16th and 17th centuries, published an account of them at Pesth, in 1804, in 8vo. intituled, *Fragmenta veteris typographiæ Magno-varadinensis, collecta a Jac. Ferd. de Miller.*

#### VI. LIBRARIES OF ITALY AND SICILY.

**Cesena.**—Catalogus codicum MSS. Maletestianæ bibliothecæ, etc. auctore Jos. Mar. Muccioli. Cæsena, 1780—84, 2 vols. folio, with plates.

**Florence.**—Henr. Ernstii catalogus librorum MSS. bibliothecæ Mediceæ; quæ asservatur Florentiæ in cœnobio D. Laurentii. Amstel. 1641, 8vo.

Catalogus codicum MSS. bibliothecæ Mediceæ Laurentianæ et Palatinæ, Steph. Euodius digessit et notis illustravit, Ant. Fr. Gorio curante. Florentiæ, 1742, folio.

An excellent work : large paper copies of it are particularly in request.

Bibliothecæ hebraico-græcæ florentinæ, sive Bibliothecæ Mediceo-Laurentianæ catalogus, ab Antonio Maria Biscionio digestus atque editus. Florentiæ, 1757, 2 tom. in one vol. folio.

“A grand book; full of curious fac-similes of all sorts of things.” (Dib. Bibl. 117). Peignot erroneously describes it as being in 2 vols. 8vo.

Catalogus codicum MSS. bibliothecæ Mediceæ-Laurentianæ, varia continens opera græcorum patrum, &c. Angelus Maria Bandinius, ejusdem bibliothecæ regius præfectus, recensuit, illustravit, edidit. Florentiæ, 1764—78, 8 vols. folio.

In this splendid work will be found a description and analysis of the works, various readings, and frequently remarkable extracts, illustrated with plates representing the characters of the most antient MSS. These eight volumes are very rare : the three first comprise the Greek MSS. The Latin MSS. fill four volumes, and the Italian MSS. one volume. To complete the collections relative to the Florentine library, the following work should be added :

*Bibliotheca Leopoldina-Laurentiana; sive catalogus MSS. qui jussu Petri Leopoldi in Laurentianam translati sunt, in quâ quæ in singulis codicibus continentur, ad quodvis literaturæ genus spectantia, accuratissime describuntur, edita supplentur et emendantur. Ang. Mar. Bandinius recensuit, illustravit, edidit. Florent. 1791, 92, 93, 3 vols. folio.*

This great work (in all making eleven volumes, folio) was undertaken, and executed by the late learned librarian, Angelo-Maria Bandini, at the instance of the emperor Francis I.; who presented him with a sum of money towards the expense, and made him promises of further assistance, which were defeated by the death of that munificent sovereign. (Roscoe's *Leo X.* vol. IV. p. 181, note, 8vo. edit.)—The Laurentian library was commenced by Cosmo de Medici, “ the father of a line of princes, whose name and age are almost synonymous with the restoration of learning. His credit was ennobled into fame; his riches were dedicated to the service of mankind; he corresponded at once with Cairo and London; and a cargo of Indian spices and Greek books were often imported in the same vessel.” (Gibbon's *Decl. and Fall*, vol. XII. p. 136.) “ As the natural disposition of Cosmo led him to take an active part in collecting the remains of classic antiquity, so his wealth and extensive commercial intercourse enabled him to gratify his passion beyond every other individual. To this end he laid injunctions on all his friends and

correspondents, as well as on the missionaries and preachers who travelled into the remotest countries, to search for and procure ancient manuscripts, in every language, and on every subject." He availed himself of the services of the most learned men, his contemporaries : and "the situation of the eastern empire, then daily falling into ruins by the repeated attacks of the Turks, afforded him an opportunity of obtaining many inestimable works in the Hebrew, Greek, Chaldaic, Arabic, and Indian languages. After the death of Cosmo, his son Piero pursued with steady perseverance the same object, and made various important additions : but although the ancestors of Lorenzo laid the foundation of the Laurentian library, the honour of raising its superstructure may justly be claimed by Lorenzo himself, whose assiduity and liberality in enlarging his collection of books and antiquities knew no bounds. This matchless collection, however, was, shortly after the death of Lorenzo, dispersed by the French troops, by order of Charles VIII. King of France, whose resentment the haughty Piero de Medicis had incurred : in the perpetration of this sacrilegious deed, they were joined by the Florentines themselves, who openly carried off, or secretly purloined, whatever they could discover that was rare, interesting, or valuable. The library, however, was subsequently restored by the perseverance and liberality of Leo X. who removed it to Rome ; whence it was re-transferred to Florence by his successor, Clement VIII. ; who, by a bull, dated December 15, 1532, made provision for its future security. (Roscoe's Life of Lorenzo de Medicis, vol. I. pp. 37, 38. Vol. II. pp. 60, 253, 254, 284—286.)

*Catalogus codicum sæculo xv impressorum, qui in publica bibliotheca Magliabechiana Florentiæ adservantur. Auctore Ferdinando Fossio, ejusdem bibliothecæ præfecto. Florentiæ, 1793—95, 3 vols. folio.*

A superb work, of which copies on thick paper are rare. This

catalogue is highly and deservedly esteemed: though from the title-page M. Fossi should seem to be the editor, it deserves to be known for the honour of the real author, that it is the result of many years' labour, by M. Vincent Follini, the present librarian of the Magliabechian collection. M. Follini, having been placed in that office through the friendly influence of his predecessor Fossi, adopted this mode of testifying his gratitude to his predecessor. (Peignot, Rep. Bibl. Univ. p. 273.)

The name of Magliabechi,—who, from being servant to a dealer in vegetables, raised himself to the honourable office of librarian to the grand duke of Tuscany at Florence, and became one of the most eminent literary characters of his time,—is even on this account sufficiently known, and will indeed never be forgotten. He has however endeavoured to deserve still better of his countrymen and of the public, by presenting them sometime before his death (which happened in 1714), not only with his very large and valuable collection of books, but also with what fortune he had remaining for its future support. By this aid, as well as by subsequent donations of several others, together with the bounty of some of the grand dukes, the Magliabechian library became so much augmented, that both in number and value it may vie with some of the most considerable libraries in Europe. Of this truly noble treasure, only the books printed in the 15th century are described by M. Follini, who dedicated his catalogue to Ferdinand III. of Austria. It is particularly rich in the early productions of the Italian press, which are described alphabetically, with great accuracy and detail: to these are added brief notices of the lives of the different authors, drawn from the most authentic sources. Four very copious indices, chronological and alphabetical, of the books described and of their authors, editors, &c. &c. terminate this curious and splendid work. (Brit. Crit. vol. v. p. 161. vol. x. p. 213.) An account of the celebrated Magliabechi was pub-

lished by Mr. Spence in a *Parallel* between him and Mr. Hill. (Strawberry Hill,) 1758, 8vo. From this Mr. Dibdin has given some interesting anecdotes, with a profile, in his *Bibl.* pp. 115, 116. An extract may also be seen in the *Annual Register*, vol. ii. pp. 293—297.

*Messina.*—Catalogus codicum Græcorum, qui mæsti reperiuntur in archimandritatu S. Salvatoris, Messanæ (in Sicilia).

This catalogue occurs in vol. ix. of Grævius's *Thesaurus Antiquitatum et historiae Siciliae*, after *Placidi Reynæ Notitia historica Urbis Messanæ*.—Copies of this *Thesaurus* are in the libraries of the Royal Institution, and of the Writers to the Signet at Edinburgh.

*Milan.*—Jac. Phil. Opicelli Monumenta bibliothecæ Ambrosianæ. Mediolani, 1618, 8vo.

Petri Pauli Boschæ de origine et statu bibliothecæ Ambrosianæ, libri v.

In vol. ix. part 6, of Muratori's great *Thesaurus Ant. et Hist. Italiae*; copies of which are in the same libraries. An *Oratio de usu fructuque librorum bibliothecæ Ambrosianæ ad Cardinalem Borromæum*, was published by Erycius Puteanus in his *Suadæ Atticæ*, Lug. Bat. 1623, 8vo, p. 85 *et seq.*

*Naples.*—Nich. Toppi Biblioteca Napoletana, e Apparato a gli huomini illustri en lettere, insino all' anno 1678. Napoli, 1678.—Addizioni copiose di Lionardi Nicodemo alla biblioteca napoletana del Nicol. Toppi. Napoli, 1683, folio.

Both these works, says Peignot, are rare and much valued; but the supplement is seldom to be met with.

Bibliothecæ S. Angeli ad nidum Catalogus. Neapoli, 1750, folio.

**Novara.**—Lettera dell' abate Giovanni Andrè al sign. abate Giacomo Morelli sopra alcuni codici delle biblioteche capitolari di Novara e di Vercelli. Parma, 1804, 8vo.

This elegantly printed letter contains interesting details relative to many valuable MSS. discovered in the libraries belonging to the chapters of Novara and Vercelli,—particularly a diploma of Luitprand, king of the Lombards, of the year 730, an ancient ivory diptychus, at Novara, and a collection of Lombard laws, of the 8th century, &c. at Vercelli.

**Padua.**—Jac. Phil. Tomasini Bibliothecæ Patavinæ, manuscriptæ publicæ et privatæ; quibus diversi scriptores, hactenus incogniti, recensentur ac illustrantur. Utini, 1639, 4to.

Beside the catalogue of MSS. in the public and private libraries at Padua, this work contains notices of several writers but little known.

**Rome.**—Della Libreria Vaticana Ragionamenti di Mutio Pansa, divisi in quattuor parti. Roma, 1590, 4to.

Angeli Rocchæ Bibliotheca Apostolica Vaticana a Sixto V. in splendidiorē commodiorēque locum translata commentario illustrata. Romæ, 1591, 4to.

These two works relate rather to the ornaments, than to an analysis of the Vatican Library (Dibd. Bibl. 44). Roccha however gives not only the names, qualities, and principal works of the different authors, but also introduces their Eulogies (Bailet, Jugem. des Sav. vol. ii. p. 141). An *Account of the Original of Writing and Paper*, extracted from Pansa's work, is in the Harl. Miscell. vol. iii. pp. 336—339. (orig. edit.)

Pope Nicholas V. is justly considered as the founder of the Vatican Library: for, of the collections of his predecessors



The Casanata library is thus denominated from Cardinal Casanata, its founder, by whom it was bequeathed to the convent of Minerva, (St.a Maria sopra Minerva?) where it is now deposited. Peignot, Rep. Bib. Univ. 67.

*Musæi Borgiani Codices manuscripti avenses, peguani, siamici, etc. animadversionibus illustrati. Auctore Francisco Paulini à S. Bartholomæo. Romæ, 1793, 4to.*

The learned author of this work was for many years a missionary in the East Indies; the literature of which he has illustrated in several learned works enumerated by Brunet, tom. ii. p. 251.

*Turin.*—Codices manuscripti bibliothecæ regii Taurinensis athenæi per linguas digesti. Recensuerunt et animadversionibus illustrarunt Josephus Pasinus, Antonius Rivautella, et Franciscus Berta. Taurini, 1749, 2 vols. folio.

*Venice.*—Jac. Philip. Tomasini Bibliothecæ Venetæ manuscriptæ, publicæ et privatæ; quibus diversi scriptores hactenus incogniti recensentur. Utini, 1650, 4to.

*Græca D. Marci Bibliotheca codicum manuscriptorum per titulos digesta, jussu senatûs. (Auctoribus Ant. M. Zanetti et Ant. Bongiovanni.) Venetiis, 1740, folio.*

*Latina et Italica D. Marci Bibliotheca codicum manuscriptorum, per titulos digesta; jussu senatûs. (Auctore Ant. M. Zanetti.) Venetiis, 1741, folio.*

*Dissertazione storica della libreria pubblica di S. Marco di Venezia, da Jacopo Morelli. Venezia, 1774, 8vo.*

The public library of St. Mark, at Venice, was founded in the 14th century: the collection was begun by Petrarch, who bequeathed his books to the republic. After Petrarch, Cardinal Bessarion, by his will added to this library the curious

1797 procuratoribus Gallorum, seu pactarum induciarum ergo et initæ pacis, traditi fuere. Accedit Index librorum, tam impressorum quam MSS. bibliothecæ vaticanæ ut et vasorum etruscorum ac numorum, iisdem procuratoribus exhibitorum. Lipsiæ, 1804, 8vo.

This catalogue, which was written if not first printed in Italy, contains an account of 501 MSS. which the French took away from the Vatican library in 1797. Of these 20 were Hebrew; 40 Syriac; 19 Coptic; 11 Chinese; 133 Greek, among which were the celebrated Codex Vaticanus of the Septuagint; 176 Latin MSS. of the greatest importance, among which were the famous Virgil of the 7th century, Terence of the 10th, Horace of the 11th, Cæsar of the 12th, Plautus of the 11th, Pliny of the 10th, and Ovid of the 12th centuries, beside many other MSS. of great importance in illustrating the history of the 9th and 10th centuries. Numerous MSS. in modern languages were also seized, particularly the Comedia of Dante, transcribed by Boccacio, Sannazaro's Arcadia, and Michael Angelo's Letters in their respective handwritings, and also the letters of Henry VIII. and Queen Anne Boleyn, (printed in the Harl. Miscel. vol. iii. pp. 45—62, first edit.) &c. &c. Of early printed books, 136 were taken, together with 13 Etruscan vases, and 737 antient coins; particulars of which are given in the Crit. Rev. 3rd series, vol. iv. pp. 530—533, whence this notice is abridged.

Catalogus bibliothecæ Casanatensis librorum typis impressorum. Romæ, 1761—88, 4 vols. folio.

The greater part of this excellent but unfinished catalogue, (vol. iv. terminates with the letter K.) was compiled by the celebrated bibliographer Audiffredi: it is executed on a very extensive plan. Not only are notices inserted of the authors' lives, together with indications of such of their works as form part of some great collections; but references are also made to the authorities consulted by the compilers of the catalogue.

The Casanata library is thus denominated from Cardinal Casanata, its founder, by whom it was bequeathed to the convent of Minerva, (St. a Maria sopra Minerva ?) where it is now deposited. Peignot, Rep. Bib. Univ. 67.

*Musæi Borgiani Codices manuscripti avenses, peguani, siamici, etc. animadversionibus illustrati. Auctore Francisco Paulini à S. Bartholomæo. Romæ, 1793, 4to.*

The learned author of this work was for many years a missionary in the East Indies; the literature of which he has illustrated in several learned works enumerated by Brunet, tom. ii. p. 251.

*Turin.*—Codices manuscripti bibliothecæ regii Taurinensis athenæi per linguas digesti. Recensuerunt et animadversionibus illustrarunt Josephus Pasinus, Antonius Rivautella, et Franciscus Berta. Taurini, 1749, 2 vols. folio.

*Venice.*—Jac. Philip. Tomasini Bibliothecæ Venetæ manuscriptæ, publicæ et privatæ; quibus diversi scriptores hactenus incogniti recensentur. Utini, 1650, 4to.

*Græca D. Marci Bibliotheca codicum manuscriptorum per titulos digesta, jussu senatûs. (Auctoribus Ant. M. Zanetti et Ant. Bongiovanni.) Venetiis, 1740, folio.*

*Latina et Italica D. Marci Bibliotheca codicum manuscriptorum, per titulos digesta; jussu senatûs. (Auctore Ant. M. Zanetti.) Venetiis, 1741, folio.*

*Dissertazione storica della libreria pubblica di S. Marco di Venezia, da Jacopo Morelli. Venezia, 1774, 8vo.*

The public library of St. Mark, at Venice, was founded in the 14th century: the collection was begun by Petrarch, who bequeathed his books to the republic. After Petrarch, Cardinal Bessarion, by his will added to this library the curious

collection of Greek MSS. which he had formed in Constantinople, Egypt, and Greece. Subsequent additions were made by other cardinals. This library is deposited in two apartments; one of which is appropriated to MSS. and the other contains the printed books. Though small, when compared with other libraries of the Continent, this collection exhibits many valuable articles.

Joh. Bened. Mitarelli *Bibliotheca Codd. Manuscriptorum monasterii S. Michaelis Venetiarum, cum appendice librorum impressorum seculi xv.* Venetiis, 1779, large folio.

See Mr. Dibdin's *Bibliomania*, p. 118, *note*.

*Codices Manuscripti Latini bibliothecæ Nanianæ, auctore Jac. Morelli.*—I codici manoscritti volgari della libreria Naniana, da Jac. Morelli. Venezia, 1776, 2 vols. 4to.

*Græci codices manuscripti, apud Nanios asservati, (Descripti a J. Aloysio Mingarellio).* Bononiæ, 1784, 4to. —*Ejusdem Ægyptiorum Codicum Reliquiæ in Bibliothecâ Nanianâ asservatæ.* Bononiæ, 1785, 4to.

*Catalogo de' codici manoscritti orientali della biblioteca Naniana, da Sim. Assemani.* Padova, 1787, 2 vols. 4to.

#### VII. LIBRARIES OF RUSSIA.

*Petersburg.*—*Essai sur la Bibliothèque et le cabinet de curiosité et d'histoire naturelle de l'académie des sciences de St. Petersbourg; par Jean Bacmeister, sous-bibliothécaire.* Petersbourg, 1776, 8vo.

The Imperial Academy of Sciences at Petersburgh, was instituted by Peter the Great; who, during his travels, had observed the benefit resulting from public societies for the pro-

motion of literature. Its library originated in 2500 volumes, which the Tsar had seized at Mittau in his Swedish campaign, and which Catherine I. presented to the Academy. By the bounty of succeeding Tsars, it has continued to increase, and in 1802 received an important augmentation in the library and cabinet of Count Buturlen, purchased by Alexander I. This collection is now open to the public two days in the week, and contains upwards of 60,000 volumes. Some interesting particulars relative to this library, may be found in Mr. Coxe's *Travels in Russia*, chap. xvii., Storch's *Picture of Petersburg*, and especially in the *Voyage au nord de l'Europe*, tom. iii. p. 212 *et seq.*

*Moscow.*—Arcana bibliothecæ synodalis et typographicæ moscuensis sacra, tribus catalogis codicum Græcorum, ab Athanasio Schiada etc. Lipsiæ, 1624, 8vo.

Catalogi duo codicum manuscriptorum Græcorum, qui in bibliotheca synodali Moscuensi asservantur, ab Athanasio Schiada, inspecti et examinati, etc. Accedit Appendicis loco tertius Catalogus 93 codicum MSS. bibliothecæ typographicæ moscuensis. *In typographia Moscuensi*, 1723, 4to.

Accurata codicum Græcorum MSS. bibliothecarum mosquensium sanctissimæ synodi Notitia ac Recensio, a C. Fr. de Matthæi. Lipsiæ, 1806, 2 vols. 8vo.

The first edition of this catalogue was printed in 1780: in the present edition are described, 401 Greek MSS. in the library of the Holy Synod, and 101 MSS. in the library belonging to the printing-office of the Synod. As, previously to the irruption of the French into Moscow, all the archives and other valuable documents were removed to a place of safety, it is probable that this library was transported also: whether it will be restored to its former receptacle time only can determine. The books amounted to about 4000 volumes, chiefly

on ecclesiastical affairs ; the number of MSS. was diminished in consequence of Catherine II. having commanded all MSS. relative to the history of Russia, to be conveyed to Petersburg wherever they might be found.

#### VIII. LIBRARIES OF SPAIN AND PORTUGAL.

*The Escorial.*—Bibliotheca Arabico-Hispana Escorialensis; sive librorum omnium MSS. quos arabicè compositos bibliotheca cœnobii escorialensis complectitur, Recensio et explanatio, operâ et studio Michaelis Casiri. Matriti, 1760—70, 2 vols. folio.

This catalogue is particularly valuable ; because not only each MS. is enumerated, but also its age and the author's name (when known,) are given, together with occasional and copious extracts both in the original Arabic and in Latin. A copy of it is in the Library of the London Institution : a copious analysis of these curious volumes is given in the Appendix to Harris's *Philological Inquiries*, pp. 543—552. The library of the Escorial is computed to contain about 30,000 vols. and used to be open to the public every morning and evening while the court resided at the monastery of the Escorial. Of the MSS. (4,300 in number) 567 are Greek, 67 Hebrew, and 1800 Arabic. The books are placed, whimsically enough, with their backs to the wall : consequently the edges of the leaves are turned outwards, and on these the titles of the works are written. Such was the practice of Arias Montanus in the 16th century (whose library formed the basis of that of the Escorial) : and this method, it is said, has continued to be followed for the sake of *uniformity* !

*Madrid.*—Regiæ Bibliothecæ Matritensis codices Græci MSS. Joannes Yriarte excussit, recensuit, notis, indicibus, anecdotis pluribus evulgatis illustravit. *Matriti*, 1769, folio.

This work is rarely to be met with, the king of Spain having reserved the whole impression for presents. A second volume was to have followed, which has not yet appeared.

*Lisbon.*—Catalogus Bibliothecæ marianæ congregationis oratorii ulixbonensis occidentalis. Ulissipp. Occid. 1736, 12mo.

Index Codicum Bibliothecæ Alcobatæ. Olisippæ, 1775, 4to.

#### IX. LIBRARIES OF SWEDEN.

*Upsal.*—Olavi Celsii Bibliothecæ Upsaliensis Historia. Upsaliæ, 1745, 8vo.—Anonymi in Bibliothecæ Upsaliensis Historiam Stricturæ, 1746, 8vo.

Catalogus Centuriæ Librorum rarissimorum manuseriptorum et partim impressorum; quâ Anno 1706, bibliothecam upsaliensem Joh. Gab. Sparwenfeldius auxit et exornavit. Upsal. 1706, 4to.

Notitia Codicum MSS. Græcorum Bibliothecæ academici Upsaliensis, auctore P. J. Aurivillio. Pars Prima. Upsal. 1806, 4to, (14 pages).—Ejusdem Notitia Codicum MSS. Latinorum. Upsal, 1806, 4to, (8 pages.)

Catalogus Librorum Bibliothecæ Academicæ Upsaliensis, auctore P. J. Aurivillio, sectio prior. Upsal. 1807, 4to.

The library of the University at Upsal is stated to comprise 50,000 vols. It received a most valuable donation of books and MSS. from the great chancellor of Sweden, Magnus Gabriel de Gardie, whose testamentary bequest was published at Stockholm in folio, 1672. Peignot adds that a catalogue was published in 1785 at Stockholm, of 93 Greek, Chaldee, Arabic and Hebrew MSS. sent to the library at Upsal by

**M. Bioernstuel.** One of the apartments of this library contains an article, the supposed contents of which have excited much speculation and conjecture among the learned. The article in question is a large box, on which stands another of smaller dimensions; both of them are secured with strong chains and locks. These were presented to the University by the late king, (Gustavus III.) with the injunction that they should not be opened for *fifty* years.—When that period expires, (which will be in the year 1842) they will probably be found to contain a history of his own time, with various documents, letters, &c. &c.

The royal library at Stockholm, which was founded by Gustavus Vasa, is said to have contained not more than 500 MSS. and 25,000 printed books; but in 1807 it received a valuable augmentation, by the acquisition of M. d'Hielmstierna's library, by whose heirs it was offered to the king. A catalogue of it, according to Peignot, was published in 1782—85, in 2 vols. 4to, of which I have not met with any account. M. d'Hielmstierna's collection is said to consist of MSS. and rare works, chiefly on the subject of the literary history of Denmark, Sweden, and Holstein.

#### X. LIBRARIES OF SWITZERLAND.

**Berne.**—Catalogus Codicum MSS. bibliothecæ Bernensis, annotationibus criticis illustratus; curante J. R. Sinner. Bernæ, 1760, 3 vols. 8vo.

This useful catalogue is illustrated with three plates, of facsimiles of MSS. of different ages.

**Geneva.**—Catalogue raisonné des manuscrits conservés dans la Bibliothèque de la ville et république de Genève, par Jean Senebier, bibliothécaire de cette république. Geneve, 1779, 8vo.

This catalogue (a copy of which is in the library of the London Institution) is very curious and well executed. It



is divided into three parts, treating 1. of Oriental MSS. 2. Latin MSS. and 3. French, Italian, and Spanish MSS. M. Senebier attempts to determine the ages of the several MSS. the forms and sizes of which he describes, as well as the materials on which they are written, their ornaments, &c. and those are distinguished which have never been printed. An analysis of this catalogue is given in the *Monthly Review*, (Old Series,) vol. lxi. p. 543, *et seq.*

*Zurich.* — Bibliotheca nova Tigurinorum publico-privata, selectiorum variarum linguarum, artium, et scientiarum librorum, (Germ. et Lat.) Tiguri, 1629, 4to.

*Catalogus Librorum Bibliothecæ tigurinæ in inferiore ædium parte collocatorum, (ordine alphabetico digestus).* Tiguri, 1744, 2 vols. 8vo.

The public library at Zurich contains about 25,000 vols. and some curious MSS. particularly of the celebrated Zuingli, (of which M. Hess has availed himself in his life of that reformer) and the Psalms in Greek, written on violet coloured parchment. The letters are silver, except the initials, which are in golden characters, and the marginal references which are red. It is supposed to have formed part of the celebrated Codex Vaticanus, to which it in all respects is similar, and which is deficient in the Psalms. It has probably been transferred to Paris and united to the Cod. Vat. in the imperial library.

#### XI. LIBRARIES OF TURKEY.

*Constantinople.* — Catalogo della libreria della seraglia, trasportato da Constantinopoli a Venezia dall'abate Giambatista Toderini, nel anno 1786, 8vo. — (*Della Letteratura Turchesca*, vol. II. pp. 53—81, and in *Turkish* at the end of the same volume.)

There are two libraries within the walls of the seraglio, for the use of the imperial household: they were founded by Ahmed III. and Mustapha III. and enriched with books acquired by themselves or by their successors. These two libraries contain upwards of fifteen thousand volumes, and are continually increasing, either by purchase, by donations made to the sovereign by his grandees, or by the confiscations which he frequently makes of the effects of public officers, among which some books are always to be found. (D'Ohsson, *Tab. Gen. de l'Emp. Ottomane*, tom. ii. pp. 487—494.)

Concerning the contents of these libraries much uncertainty has prevailed, and many erroneous reports have been circulated: deterred from making further research by the assurances he had received that Amurath IV. had burned all the Greek MSS. they contained, the Abbé Sevin (see p. xxv. *supra*) deemed any further enquiry to be fruitless; and succeeding travellers, relying on assurances that were equally undeserving of credit, have asserted that in them were preserved the antient collections of the Greek emperors\*. More fortunate than preceding travellers, the Abbé Toderini (after three years' unremitting attempts during his residence in Constantinople,) found means to procure transcripts of the present catalogue of the libraries of the seraglio, by means of a page, who clandestinely transcribed a few lines every day.

From the enquiries of this learned Abbé, it appears that the merits of this literary curiosity have been greatly enhanced. The libraries of the seraglio are much inferior to some of those, which are open to the public. Commentaries, explanations, marginal notes, &c. on the Koran, occupy the largest portion; to these succeed treatises on jurisprudence, also with commentaries and marginal notes, philosophy,

\* It is rather an extraordinary circumstance that Professor Clarke has made no mention whatever of the libraries of the Seraglio, though he has given a picturesque account of its interior.

logic, astronomy, arithmetic, medicine, and ethics. The historical works are few in number, and chiefly confined to the Ottoman Empire: there are some manuscripts in the Greek, Latin, and other European languages; but no traces are to be found of the lost decades of Livy, of the works of Homer or Tacitus, or of such parts as are wanting to complete the works of other antient authors. (Toderini, tom. ii. pp. 51, 53, *et seq.*)

Beside the libraries of the seraglio, Constantinople possesses thirty-two public libraries, of various sizes, and all celebrated for the number and value of their MSS. Although this section has unavoidably exceeded the limits originally intended, yet as little comparatively is known relative to the libraries of Constantinople, the author is tempted to trespass on the reader's patience, and insert the following particulars.—The MSS. in the Turkish libraries are all neatly bound in red, green, or black morocco. The Mohammedans have a peculiar method of indorsing, placing and preserving their books. Each volume, besides being bound in morocco leather, is preserved from dust by a case of the same material; on which, as well as on the edges of the leaves, the title is written in large and legible characters. The books are placed one upon another in presses, ornamented with glass or trelliswork, and are disposed along the wall, or in the four corners of the library. All these libraries are open to the inspection of the public throughout the year, except on Tuesdays and Fridays; and the librarians are stated to be polite and attentive to those whom curiosity or love of study may attract thither. Every one is at liberty not merely to peruse, but to make extracts from the books, and even to transcribe them entirely, but only within the library; as the regulations of these establishments do not admit of any volumes being lent out to read.

In order to facilitate literary researches, each library is fur-

nished with an exact catalogue, containing the title and giving a short account of the subject of each volume. Theology (including the Koran and commentators thereon, as well as the oral laws of the Prophet), jurisprudence, philosophy, metaphysics, medicine, ethics and history are the sciences chiefly cultivated by the followers of Mohammed. The books are all written with the greatest care, on the finest vellum; the text of each page is enclosed in a highly ornamented and gilt frame-work; the beginning of each chapter or section is splendidly illuminated with golden letters. Hence the value of the manuscripts is greatly enhanced; and their prices vary in proportion to the beauty of the characters. (D'Ohsson, tom. ii. pp. 488, 489. Toderini, tom. ii. p. 32, *et seq.* who have enumerated the principal public libraries attached to the imperial mosques.)

## XII. LIBRARIES OF NORTH AMERICA.

*Cambridge* (New England).—*Catalogus Bibliothecæ Harvardianæ, Cantabrigiæ Nov.-Anglorum. Bostoniæ, 1790, 8vo.*

The library of Harvard College was begun soon after the Institution was founded; and in 1764 it consisted of about 5000 volumes. In the winter of that year, the greater part of this library was destroyed by fire. By the donations of various benefactors, it was restored, and now comprizes between 13 and 14,000 volumes. The books are classed alphabetically under various heads, which are also arranged in alphabetical order. A copy of this catalogue is in the library of the Surry Institution.

*Philadelphia*.—*Catalogue of Books belonging to the Library Company of Philadelphia; with their charter, laws, and regulations. Philadelphia, 1807, 8vo.*

The foundation of this library was laid in the year 1731, by a number of subscribers who had formed a little capital of £100: in 1742 the association was incorporated by the name

of known and approved character. Permissions are in general granted by the trustees for three, and none for a longer term than six months ; and at the expiration of each term, fresh application is to be made for a renewal. Individuals thus having access to the library are readily supplied with whatever books or MSS. they may desire to consult : and the intentions of the trustees, that, as far as is consistent with the security of their important charge, every facility be afforded to those who wish to avail themselves of this part of the establishment, are fulfilled with promptness and fidelity.

The following articles describe the various catalogues of this matchless collection of books and MSS.

1. *Harleian Library*.—A Catalogue of the Harleian Manuscripts in the British Museum ; with Indexes of persons, places, and matters. London, 1808—12, 4 vols. folio.

This collection of MSS. was commenced towards the close of the 17th century, by Robert Harley, first earl of Oxford, and on his decease was continued by his son and successor in the title, at an immense expense. The progress and more important articles of this collection being stated in the preface to the first volume of the catalogue, it only remains to add that parliament voted £10,000 for purchasing the Harleian MSS. for the public benefit ; they form 7639 volumes in every department of literature, and those are particularly important which illustrate our national history and antiquities. The catalogue was begun in 1708, by the learned Humfrey Wanley, who was librarian to Robert and Edward, successively earls of Oxford : and on his death in 1726, after an interval of some years, it was resumed by Mr. Casley, continued by Mr. Hockley, and completed by the succeeding librarians of the British Museum. This catalogue was published in 1759, in 2 vols. folio, and an Index (compiled by the late Mr. Astle) in 1762, with a fine portrait of the founder of the

**bibliothecis extant, necnon multorum veterum codicum septentrionalium, alibi extantium, catalogus historico-criticus. Oxoniæ, 1705, folio.**

This catalogue forms the third volume of Dr. Hickes's celebrated *Thesaurus Linguarum veterum septentrionalium*, printed at Oxford in 3 vols. folio. Wanley was librarian to the two first Earls of Oxford, whose noble collection of MSS. was purchased for £10,000 and is now deposited in the British Museum. See an account of them, *infra*, p. 616. Several anecdotes and extracts from Wanley's Correspondence and Journals, occur in Nichols's Literary Anecdotes, vol. i. p. 84, *et seq.*

### §. 1. Libraries in London.

#### I. BRITISH MUSEUM.

The Library of the British Museum is justly regarded as the first public library in the kingdom, whether we consider the number, rarity, or value of the MSS. and printed books. It comprises the great Sloanian, Harleian, Cottonian, Royal, and Lansdowne Collections, together with those of Major Edwards, Dr. Birch, the late Mr. Tyrwhitt, Sir William Musgrave, and particularly of the late Rev. C. M. Cracherode, whose library is particularly rich in early printed books and rare editions of the Classics. Beside these, numerous purchases and valuable donations have from time to time been made:—the natural curiosities, mineral collections, antiquities, coins, &c. preserved in this national repository, it is foreign to our plan to describe.

The Reading-Room of the Museum is open from ten till four every day, except on Saturdays and Sundays, and for one week at Christmas, Easter, and Whitsuntide; also on thanksgiving and fast days. Persons desirous of admission, are to send in their applications in writing (specifying their christian and surnames, rank, or profession, and places of abode) to the principal librarian, with a recommendation from some person

of known and approved character. Permissions are in general granted by the trustees for three, and none for a longer term than six months ; and at the expiration of each term, fresh application is to be made for a renewal. Individuals thus having access to the library are readily supplied with whatever books or MSS. they may desire to consult : and the intentions of the trustees, that, as far as is consistent with the security of their important charge, every facility be afforded to those who wish to avail themselves of this part of the establishment, are fulfilled with promptness and fidelity.

The following articles describe the various catalogues of this matchless collection of books and MSS.

1. *Harleian Library*.—A Catalogue of the Harleian Manuscripts in the British Museum ; with Indexes of persons, places, and matters. London, 1808—12, 4 vols. folio.

This collection of MSS. was commenced towards the close of the 17th century, by Robert Harley, first earl of Oxford, and on his decease was continued by his son and successor in the title, at an immense expense. The progress and more important articles of this collection being stated in the prefaces to the first volume of the catalogue, it only remains to add that parliament voted £10,000 for purchasing the Harleian MSS. for the public benefit ; they form 7639 volumes in every department of literature, and those are particularly important which illustrate our national history and antiquities. The catalogue was begun in 1708, by the learned Humfrey Wanley, who was librarian to Robert and Edward, successively earls of Oxford : and on his death in 1726, after an interval of some years, it was resumed by Mr. Casley, continued by Mr. Hockley, and completed by the succeeding librarians of the British Museum. This catalogue was published in 1759, in 2 vols. folio, and an Index (compiled by the late Mr. Astle) in 1762, with a fine portrait of the founder of the

library. The edition of the catalogue above noticed has received numerous very valuable additions and corrections, from the Rev. Robert Nares, and Messrs. Douce and Planta. It is a noble monument of British literature. The fourth volume, besides Indexes of persons, places, and matters, contains a catalogue of the MSS. systematically classed by the author of this work.

**2. Cottonian Library.**—A Catalogue of the Manuscripts in the Cottonian Library, with a prefatory account by J. Planta, and an alphabetical Index. London, 1802, folio.

This catalogue, as well as the preceding, was printed under the direction of the Commissioners of the Public Records of the realm. Two catalogues of the Cotton Library were previously published: 1. *Catalogus Librorum Bibliothecæ Cottonianæ*. Oxon. 1696, folio: this has a life of Sir Robert Cotton, by the editor, Dr. Smith, together with a history and synopsis of his library. 2. *A Catalogue of the Manuscripts in the Cottonian Library*. London, 1777, 8vo. This is frequently called Hooper's Catalogue, from the publisher's name: it was executed by the late Mr. Astle, and was designed to supply the deficiencies of the former catalogue, of which it contains numerous emendations and additions. Both these are now rendered superfluous by the elaborate publication of Mr. Planta; whose preface presents some interesting particulars relative to the life of the founder, and the formation, contents, &c. of the Cottonian MSS. These originally consisted of 968 volumes, and after several removals were deposited in a house at Westminster; where many of them were destroyed, and more damaged, by an unfortunate fire in 1731, which reduced their number to 861. After this accident, they were removed to the Dormitory at Westminster, and in 1753 were finally deposited in the British Museum. Of 185 damaged MSS. 51 have been restored by the persevering diligence of Mr. Planta;



the remainder are irretrievably lost. His catalogue comprises about 26,000 articles, in which the dates and ages, &c. of the MSS. are ascertained as nearly as possible, together with the form of the volume, and the material on which it is written. Some interesting particulars of Sir Robert Cotton occur in the *Bibliomania*, pp. 351—354.

3. *The King's Library*.—A Catalogue of the MSS. of the King's Library. By David Casley. London, 1784, 4to.

This noble collection of books and MSS. known by the appellation of the *King's Library*, was munificently conferred on the British Museum by his late majesty King George II. It comprises the whole of the very choice and important library of printed books and MSS. which had been gradually collected by the sovereigns of these realms, from Henry VII. down to William III.; since whose time it has continued annually increasing. At the time of the royal donation this library consisted of about 2000 MSS. and upwards of 9000 printed books: beside the books immediately collected by the sovereigns, and principally by Henry VIII. (from the opportunities which offered at the dissolution of the monasteries) it comprises the libraries of archbishop Cranmer, Henry Fitz-Alan earl of Arundel, and his son-in-law Richard Lord Lumley, of sir John Morris, and particularly of Isaac Casaubon; some of the volumes in the latter deriving considerable value from the MS. notes of the learned proprietor. This library also contains, among other most valuable articles, the venerable Alexandrian Codex of the Bible, several splendid MSS. chiefly biblical, and chronicles; and among the printed books are abundance of old and rare editions, many of them being presentation copies from their respective authors. Beside the catalogue of MSS. in the King's Library, Mr. Casley has, in the above noticed volume, given an account of the damage sustained by the Cottonian Library, by fire, and 150 speci-

mens of the manner of writing in different ages, from the 18th to the 15th century, on 16 plates; his preface contains some useful observations on MSS.

4. *Lansdowne MSS.*—A Catalogue of the Lansdowne Manuscripts in the British Museum. With Indexes of persons, places, and matters. Part I. containing the Burghley Papers. London, 1812, fol.

Also printed under the direction of the Commissioners of the Public Records. These MSS. were purchased in 1807, of the late Marquis of Lansdowne's executors, for £4925, which sum was munificently granted by parliament for that purpose. The first division contains the Burghley Papers; the second, the papers and correspondence of Sir Julius Cæsar, successively Judge of the Admiralty, Chancellor of the Exchequer, and Master of the Rolls, in the reigns of Elizabeth, James I., and Charles I. The third division of these MSS. is the largest, and comprehends many valuable works upon various subjects, historical, political, judicial, and topographical. The merit of the Lansdowne Collection, like that of the Cottonian Library, consists chiefly of original and authentic documents relating to the history of England, particularly during the reigns of the Tudors. These, together with the miscellaneous collections, jointly afford a mine of curious and valuable matter to the historian and the antiquary. The remainder of this catalogue is preparing for publication under the care of the Rev. H. H. Baber.

5. *Sloanian and other MSS.*—A Catalogue of the MSS. preserved in the British Museum, hitherto undescribed. By Samuel Ayscough, Clerk. London, 1782, 2 vols. 4to.

The MSS. here described are, 1. The *Sloanian MSS.*, consisting of 4100 volumes, principally on physic, natural history, and natural philosophy: this collection also comprises Kæmp-

fer's MSS. several Journals of voyages, and some oriental MSS. 2. *Dr. Birch's collection of MSS.* bequeathed to the British Museum, amounting to 337 volumes, chiefly on history, biography, divinity, and literature. 3. *Icelandic, Oriental, and other MSS.* presented to or acquired by the British Museum. The catalogue is methodically arranged, with two copious indexes: of the numerous and valuable articles it describes, our limits forbid any detail: the classes of alchemy, judicial astrology, magic, and witchcraft, may however be mentioned, as containing a great number of very curious treatises.

6. *Printed Books.*—*Librorum Impressorum, qui in Museo Britannico adservantur, Catalogus. Londini, 1812, Tomi. I. III. 8vo.*

A folio catalogue of the printed books was printed in 1787, in 2 vols. folio: a new edition having become necessary, from the numerous and important acquisitions made by bequest and purchase, the present edition was commenced by Mr. Ellis and the Rev. H. H. Baber. The books are arranged alphabetically: vol. I. includes the letters A. B. and vol. III. G. to K. inclusive. This catalogue will probably form seven or eight large 8vo volumes. The printed books in this collection comprise almost every thing that is rare and valuable in the various departments of literature. Among these may be noticed, 1. 84 vols. of antient classics, which had been in the possession of the celebrated Dr. Bentley, and contain a great number of his truly learned illustrations and remarks, particularly his copy of Aristophanes; these books were purchased in 1807 for £400. 2. The Cracherodean collection, rich in early printed books, and classical literature, bequeathed by the Rev. C. M. Cracherode, a gentleman equally eminent for knowledge, taste, and urbanity. 3. The books (chiefly Classics) that were not before in the British Museum, and which were also bequeathed by those dis-

tinguished scholars, M. Tyrwhitt, and sir Wm. Musgrave, Bart. &c. &c.

Beside the valuable collections noticed in the preceding catalogues, the British Museum has been enriched by numerous accessions of valuable books and MSS. acquired by donation and purchase. Among these is particularly worthy of notice, 1. the *King's collection of pamphlets* and periodical papers, published in the convulsive interval between the years 1640 and 1660: after having passed through the hands of various persons, some of whom were at times obliged to secrete it with uncommon care and circumspection, it was at length offered for sale in 1762; when his present Majesty, being apprized of the circumstance, immediately ordered the same to be purchased, and deposited in the British Museum. The collection consists of upwards of 30,000 articles, bound in about 2,000 vols.: most of the tracts are now become uncommonly scarce, and many of them are probably unique. An interesting account of these pamphlets is given by Mr. Beloe, *Anecd. of Lit.* vol. II., pp. 248—256. 2. Mr. *Halhed's oriental MSS.* purchased in 1796. They form 93 vols. 14 of which are in the Sanscrit language, and the rest are chiefly Persian: to these have been added other oriental MSS. of colonels Hamilton and Poliar, &c. 3. *A large collection of Icelandic MSS.* and books presented by Sir Joseph Banks, one of the trustees of the British Museum. To these may be added the MSS. of Francis Hargrave, Esq. which treat on almost every subject connected with our law and constitution. Many of them are of very great value: the whole was lately purchased, under the authority of parliament, for £8000. Other collections might be named would our limits allow of the detail: the preceding notices however will serve to convey some idea of the immense stores of literature deposited in this national repository.

## II. OTHER PUBLIC LIBRARIES IN LONDON.

1. *The Royal Society.*—*Bibliotheca Norfolciana:* sive

**catalogus librorum, manuscriptorum et impressorum, in omni arte et linguâ, quos Henricus dux Norfolciæ, regię societati Londinensi pro scientiâ naturali promovendâ donavit (ordine alphabetico dispositus). Londini, 1681, 4to.**

The Arundel library was one of the most valuable collections of the time; and comprised part of the celebrated Buda collection (of which see a notice, p. 595, *supra*). It was obtained for the Royal Society by the influence of the justly celebrated John Evelyn with lord Henry Howard. (Manning and Bray's History of Surry, vol. II. p. 152.) No further catalogue has been published, excepting that the titles of books, presented to the Society, are inserted at the end of the later vols. of their *Philosophical Transactions*. In 1763, an account was drawn up by Dr. Ducarel (one of a committee for that purpose) of the MSS. in the Norfolk library, amounting to 563, including 45 then first catalogued: (Nichols, Lit. An. vol. VI. p. 390); but no particulars of them have been printed, excepting a short notice of 12 MSS. by the late Mr. Dryander, the Society's librarian. From this, we learn that the Royal Society's library is a repository, chiefly of books of science and general literature, which may be consulted by all the fellows in the library, who are also allowed to borrow them, under the regulations prescribed by the statutes. "Nor have the council of the Royal Society refused, at any time that is remembered, to lend books or MSS. to learned men, not belonging to their corporation, who have had occasion to borrow them." First Rep. on the Public Records, p. 385. The above noticed catalogue of the Royal Society is in the British Museum.

**2. Sion College.**—**Catalogus Universalis Librorum omnium in bibliothecâ Sionii apud Londinenses, una cum elencho interpretum SS. Scripturæ, casuistarum, theologorum, scholasticorum, &c. omnia per J. S. Bibliothe-**

**carium ordine alphabetico disposita. Londini, 1650, 4to.**

Sion College library was founded by John Simpson, executor of Dr. White, (founder of the college,) for the benefit of the clergy of the city of London, all of whom are fellows of it. As this catalogue was published before the fire of London in 1666, it contains some books that were afterwards consumed, and therefore are not described in the following catalogue. (Dibd. Bibl. p. 127.)

**Bibliotheca cleri Londinensis in Collegio Sionensi Catalogus. Accedit historia collegii et bibliothecæ Sionensis, Anglicè scripta, curâ Guil. Reading. Londini, 1724, folio.**

This well arranged catalogue is in two parts, 1. Systematical, and 2. Alphabetical.

**8. College of Physicians.—Bibliothecæ Collegii Regalis Medicorum Londinensis Catalogus. Londini, 1757, royal 8vo.**

This library was founded by the Marquis of Dorchester in the year 16 . . ; and has been considerably augmented by subsequent donations, as might be expected, from the learned body who possess it. This collection consists chiefly of books treating on medicine and on natural philosophy in all its branches. No continuation of it has been published.

**4. Middle Temple. — Catalogus Librorum Bibliothecæ Hon. Societatis Medii Templi. Londini, 1734, 4to.**

This catalogue is alphabetically arranged : no continuation has been published, though the library must, since that time, have received numerous valuable additions. In this collection are 37 vols. of MSS. chiefly parliamentary and juridical. See an account of them in the First Report on the Public Records, p. 275. There was a former catalogue of this

library printed in 1700, 8vo. under the direction and at the expense of Sir Bartholomew Shower. A copy of it is in the British Museum.

5. *Inner Temple*.—A catalogue of the printed books and manuscripts in the library of the Inner Temple, London, 1806, royal 8vo.

These books (chiefly on juridical subjects) are alphabetically arranged, with reference to the presses and shelves, in which they are deposited. The manuscripts in the library of the Inner Temple are more than 400 in number; many of them are on subjects of divinity, general history, &c. &c. others are antient MSS. of English historians, and the remainder treat on parliamentary matters, statute and common law, and on ecclesiastical matters, or are copies and extracts from records, repertories to other repositories, and miscellaneous. These MSS. were originally in part collected and partly composed by Wm. Petyt, Esq. a learned antiquarian of the 17th century, and keeper of the records in the Tower; who bequeathed them to the Hon. Society of the Inner Temple. The MSS. are in good preservation and easily accessible. Particulars of their contents are inserted in the *Report* above referred to, pp. 375—378, which also contains an account of the MSS. relative to our national history and jurisprudence, in Lincoln's Inn library, (pp. 378—384,) and in the libraries of other public bodies, of whose contents, whether printed or MSS. no catalogues are extant. The library of Lincoln's Inn comprises the valuable collections of that eminently upright judge, Sir Matthew Hale.

6. *Library of the Hon. East India Company*.—A descriptive catalogue of the oriental library of the late Tippoo Sultau of Mysore. By Charles Stewart, Esq. Cambridge and London, 1809, 4to.

A most curious collection, and ably described by Professor Stewart, who has prefixed some interesting memoirs of

Hyder Ali Khan, and his son Tippoo Sultan. The books here described are deposited in the library of the Hon. E. I. Company, at their house in Leadenhall-street: it is very liberally opened to the public inspection every day, except Sundays and certain festivals.

7. *Red Cross-street, Protestant Dissenter's Library.*—*Bibliothecæ, quam vir doctus et admodum reverendus Daniel Williams, S. T. P. bono publico legavit catalogus. Editio secunda, Londini, 1801, 8vo.*

This library was founded in pursuance of the will of Dr. Williams, (an eminent protestant dissenting minister of the 17th century,) who died in the year 1716. With a view to the formation of a public library, he had purchased, in his lifetime, the valuable collection of Dr. Bates, to which he directed, by his will, that his own should be added. Of these a catalogue was printed, in one volume, 8vo, in 1727, some considerable time before a public library was opened; and the catalogue was published previously to the opening of the library, as the preface informs us, in order to induce other munificent and public-spirited persons, and lovers of literature, to contribute to its augmentation. Considerable donations to this library have accordingly been made from time to time; the whole are given in the present catalogue, *alphabetically*, according to languages. The library is open from ten o'clock in the forenoon, till three in the afternoon, on Tuesday, Wednesday, Thursday, and Friday, in every week throughout the year, except Christmas and Whitsuntide weeks, and the month of August; when the librarian is constantly in attendance. Trustees however have access to the library whenever they think proper. All persons are admitted during the appointed hours, on producing to the librarian a written order from one of the trustees, specifying their names, places of abode, and proper additions. This library is conducted with great liberality to the public: it



contains some curious MSS. and portraits, and many rare articles among the printed books.

8. *London Medical Society*.—Catalogue of the Library of the Medical Society of London, instituted A.D. 1773. London, 1803, 8vo.

A good collection of antient and modern books (alphabetically arranged) : a few years since it received a valuable addition of more than six thousand volumes from Dr. James Sims's choice library. Members of the society have access to it, on Mondays from 12 till 7 o'clock in the evening, and on Wednesdays and Fridays from 12 till 6, for receiving, returning or consulting books.

9. *Royal Institution*.—A Catalogue of the Library of the Royal Institution of Great Britain, methodically arranged, with an alphabetical index of authors, by Wm. Harris. London, 1809, 8vo.

Of this catalogue FIFTY copies only were printed on large paper, which are both scarce and dear. The library of the Royal Institution was founded by the liberality of a few noblemen and gentlemen for the immediate use of the subscribers to that establishment, and it may be said for that of the public at large; as any person, on the recommendation of a patron, may always have access to it. This library contains the best and most useful edition of every Greek and Roman classic author, with the best translations in English, and some in other modern languages. The class of mathematical science in all its branches is very full, with the best scientific journals and transactions of learned and philosophical societies. The historical class (particularly the English) in its various divisions and subdivisions is very interesting, the managers having at the formation of the library, procured the entire collection of the late Mr. Astle, which library was chiefly collected by the Rev. Philip Morant, author of the

History of Essex, with whose MS. notes many of the books are enriched, particularly those relating to Biography. (Pref. pp. v, vi.) The usual classification has been generally followed, with a few exceptions, in some of the classics. The library is open daily, from 12 till 4 o'clock.

10. *London Institution*.—A Catalogue of the Library of the London Institution. London, 1813, 8vo.

The books are alphabetically arranged: the topographical part is classed under the names of the counties, and is perhaps the richest collection of county history in the kingdom. It was purchased chiefly from the late Marquis of Lansdowne's library. The library of the London Institution was commenced under the direction of the eminently learned professor Porson: next to topography, the departments of classical literature, mathematics, and history are most numerous. To its ample bibliographical stores our pages bear frequent testimony: there are few works absolutely necessary to be consulted by the bibliographical student, but may be found in this truly valuable collection. This library is open daily from ten in the forenoon till eleven at night, Saturdays excepted, when it closes at three.

11. *Surry Institution*.—A Catalogue of the Library of the Surry Institution. London, 1812, 8vo.

Though less numerous than either of the two preceding establishments, the library of the Surry Institution presents a choice collection of the most useful books in the different departments of literature, together with some rare and curious works. The catalogue is systematically arranged, chiefly on the principles above developed (pp. 358—400), with an alphabetical index of authors. It is open daily, from 9 in the morning till 10 at night, Saturdays excepted, when it closes at three.

12. *Russell Institution*.—A Catalogue of the Library of the Russell Institution. London, 1814, 8vo.

This catalogue is alphabetically arranged, and comprises a good collection, chiefly of modern books.

§ 2. *Other Public Libraries in England.*

**OXFORD.**—1. *Catalogus universalis Librorum in Bibliotheca Bodleiana. Accessit Appendix librorum recens allatorum.* Oxonii, 4to. 1635.

This catalogue is appropriated to MSS. and was prepared by Dr. Thomas James, the editor of Richard de Bury's *Philobiblion*: the first edition appeared in 1605, the second in 1620, and the third in 1635, with very considerable additions. More copious information relative to the Oxford MSS. may be derived from the *Cat. MSS. Angliæ*, noticed p. 614, *supra*. A list of such MSS. in the Bodleian library, as relate to our national history, is given in the *First Report on Public Records*, pp. 348—454.

2. *Catalogus librorum impressorum bibliothecæ Bodleianæ a Tho. Hyde.* Oxonii, 1674, folio.

This is the first catalogue of the printed books in the Bodleian library: it is alphabetically arranged, but is now superseded by the following more copious work.

3. *Catalogus librorum impressorum bibliothecæ Bodleianæ, in Academia Oxoniensi.* Oxonii, 1734, 2 vols. folio.

This catalogue also is alphabetical: it was compiled by Messrs. Bowles, Fisher, and Langford.

4. *Notitia Editionum quoad Libros Hebr. Gr. et Lat. quæ vel primariæ, vel. sæcul. xv impressæ, vel Aldinæ, in Bibliothecâ Bodleianâ adservantur.* Oxonii, 1795, 8vo.

This valuable *Notitia* is ascribed to the late Bishop of London (Dr. Randolph) and the Rev. Dr. Wm. Jackson: it is enriched

with references to the works of eminent bibliographers. The articles indicated are of the greatest rarity.

5. *Catalogus, sive Notitia manuscriptorum, qui a cel. E. D. Clarke comparati in Bibliothecâ Bodleianâ adservantur. Pars prior. Oxonii, 1812, 4to.*

The MSS. described in this part are 50 in number : they form part of the collection purchased by Professor Clarke, in his travels through various parts of Europe and Asia. They consist principally of biblical and ecclesiastical MSS. with some few of the classic authors. In describing them, the editor, (the Rev. T. Gaisford) has indicated not only titles, the form of the volume, number of leaves, and the material on which it is written; but has also very frequently inserted the first and last words of the different treatises, in the same manner as Lambecius, Montfaucon, and Bandini, have done in their catalogues of MSS. In the course of the volume are introduced some hitherto inedited scholia on Plato and on the poems of Gregory Nazianzen. A complete catalogue of the rich stores of literature contained in the Bodleian library is yet a desideratum ! Some particulars of it, and of its illustrious founder, may be seen in Mr. Dibdin's *Bibliomania*, pp. 354, 363, 365, and in the *Biogr. Brit.* vol. ii. art. *Bodley*.

6. A catalogue of Antony à Wood's MSS. in the Ashmolean Museum. By W. Huddesford. Oxon, 1761, 8vo.

This catalogue is not of very frequent occurrence : a copy is in the library of the Royal Institution.—Of the entire library and museum of curiosities, bequeathed to the University of Oxford, by the celebrated antiquary, Elias Ashmole, no catalogue has yet been published ; the MSS. are noticed in *Cat. MSS. Angliæ*, mentioned in p. 614 *supra*. Mr. Dibdin has inserted a few curious anecdotes respecting him (*Bibliom.* pp. 385—389.)

CAMBRIDGE.—1. *Public Library*.—*Bibliothecæ cantabrigiæ ordinandæ methodus quædam, quam domino procancellario senatuique Academico considerandam et perficiendam proponit Conyers Middleton*. (In his *Miscellaneous Works*, vol. III. pp. 475—502, 4to).

This disquisition consists of two parts; in the first (which is illustrated with an engraved diagram,) Dr. Middleton proposes his method of arranging the books in the public library of Cambridge: in the second he states the order according to which the books should be disposed in a catalogue. This order comprises the eight following classes: viz. 1. *Theology*, including what is ordinarily classed under that faculty, excepting that the canon and papal law is connected with councils, and that sacred and ecclesiastical history are detached from the general class of history. 2. *Profane History*, including chronology, universal and civil history, antient and modern, antiquities, mythology, genealogy, heraldry, and geography. 3. *Civil Law* of Greece and Rome. 4. *Philosophy* strictly so called. 5. *Mathematics*, pure and mixed. 6. *Natural History*, animal, vegetable, and mineral. 7. *Medicine*, including chemistry, anatomy, surgery, and the treatment of diseases. 8. *Polite Literature*, (*Literæ Humaniores*,) which includes all that is usually found under the class of *Belles Lettres*.

Among the MSS. this library is known to contain, are,—the celebrated MS. of the four Gospels and Acts of the Apostles, known by the name of the *Codex Beza*, and given to the University by that illustrious reformer: it is executed on vellum, in Greek and Latin capitals, and is supposed to be one of the oldest MSS. extant;—*Magna Charta*, on vellum;—several very valuable MSS. purchased at the sale of Dr. Askew's collection;—several curious Syrian MSS. presented by the Rev. Dr. Buchanan (accounts of which may be seen in the *Christian Observer* for 1810, by Mr. Yeates, who in 1812 published a collation of the Pentateuch with them; )—a MS.

written on papyrus, with an antient stylus;—a Koran, on cotton paper, superbly executed. The printed books comprise a fine series of editiones principes of the classics, and a very considerable portion of the productions of Caxton's press. The most important acquisition to this library was the donation by King George I. of the collection which had belonged to Dr. More, bishop of Ely, amounting to 30,000 volumes, which were munificently purchased by his majesty for 6000 guineas: who further gave £2000 towards fitting up the apartments destined for their reception. Bishop More's collection is singularly rich in the productions of our early English printers: it was first offered to the earl of Oxford for £6000, and on his refusal was purchased and presented as above-mentioned. It is with concern we add, that no catalogue of the University Library has yet been printed: it is supposed to contain about 96,000 volumes.

*2. Catherine Hall.*—Catalogus Librorum in Bibliothecâ Aulæ Divæ Catharinæ, Cantabrigiæ. Excudebat J. Archdeacon, Academiæ typographus. 1771, 4to.

A Latin inscription at the end of this volume, indicates it to have been edited by Charles Prescott, M.A. This catalogue was executed solely for the use of the fellows and students of Catherine Hall; and contains some valuable books. Bishop Sherlock bequeathed his valuable library to this college, and gave a salary of £20 per annum to the librarian.

---

*Birmingham.*—Catalogue of the books belonging to the Birmingham Library. Birmingham, 1807, 8vo.

*Canterbury.*—A Catalogue of the Archiepiscopal Manuscripts in the Library at Lambeth Palace. With an account of the Archiepiscopal Registers, and other Records there preserved. London, folio, 1812.

Of this beautifully printed volume one hundred copies were executed on common, and five copies on fine paper, at the

expense of his Grace the Archbishop of Canterbury, with the munificent design of rendering the valuable contents of the Archiepiscopal library of MSS. more extensively known. The catalogue is ably compiled by the Rev. H. J. Todd, keeper of the Archiepiscopal MSS. and Records.

The catalogue now under notice contains an account of 1231 articles, which are arranged under the following general heads :

1. *Codices Lambethani* : Those of Lambeth, given by several archbishops; numbered 1—576. The old numerical arrangement of the MSS. according to which they are frequently referred to or cited in various publications, especially of modern times, has not been disturbed.
2. *Codices Whartoniani* : Those of Henry Wharton, purchased by Archbishop Tenison; they are numbered 577—595. .
3. *Codices Carewiani* : Those formerly belonging to George, Lord Carew, Earl of Totness; also purchased by Archbishop Tenison. They consist of forty-two volumes in folio and quarto, and relate principally to Irish history in the time of Queen Elizabeth; but contain some circumstances of elder times, particularly of the conquest of Ireland. They are numbered 596—638.
4. *Codices Tenisoniani* : Those collected and given by the same Archbishop, exclusive of the few, which, although within the numerical arrangement of this division, belong to the class of records. They are numbered 639—928.
5. *Codices Gibsoniani* : Many of the papers, contained in this valuable collection, formerly belonged to Archbishop Tenison, who gave them to his librarian and chaplain, Edmund Gibson, afterwards of London, by whose direction they were deposited in this library. No. 929—942.
6. *Codices Miscellanei* : those given by various benefactors. Numbered 943—1174.
7. *Codices Manners-Suttoniani* : Those purchased and given by the present Archbishop. They are numbered 1175—

1221, and are principally the collection of MSS. of the New Testament, entire and in parts, brought from Syria, Constantinople and the oriental islands by the late Professor Carlyle. The rest have been presented to his Grace, or have been obtained from the sales of the Sebright and other MSS. by the present librarian, Mr. Todd.

Of the value and variety of MSS. contained in this noble library, it is impossible to give any detail in the present necessarily limited notice. It must suffice to state that the archiepiscopal library is rich indeed in biblical MSS. in those containing the works of the fathers, liturgical books, and missals. Some rare classics are also to be found, and various MSS. illustrating British and foreign history and antiquities. To the lovers of our early English literature the *Poems* in this collection present an abundant feast, while the admirers of the *Arts and Sciences* will find several curious articles. Some printed books and tracts of rarity occur in this catalogue, either in consequence of the donors' wish or request that they should be deposited in the library of MSS., or because they are distinguished by MS. notes. The catalogue of the Archiepiscopal library is illustrated by two engravings; 1. A fac-simile of the first leaf of *Aldhelmus de Virginitate*, a MS. of the eighth century, and presenting the oldest specimen of art in the collection; and 2. Correct representations of the texts of several eminent MSS. The volume terminates with a copious and accurate index.

The *printed books*, belonging to the Archiepiscopal library, are deposited in the fine galleries over the cloisters of the palace. They amount to at least 25,000 volumes, and among them are many of extreme rarity, and of great beauty. This library was founded by Archbishop Bancroft in 1610: though it suffered greatly from the enemies of learning and of loyalty during the rebellion, it has in later times been very materially enlarged by the donations of Archbishops Sheldon, Tenison, and Secker, the latter of whom had a very valuable collection,



out of which he bequeathed to his successors, all such books as were not already in the Lambeth library (Ducarel's Hist. of Lambeth Palace, pp. 53, 54). During the primacy of the present Archbishop, very important additions have been made, particularly of bibles, the curious collection of which his Grace has very considerably augmented. Copies of the catalogue of the Lambeth MSS. are in the British Museum and in the library of the Royal Institution. We terminate this article (whose importance must apologize for its length) by stating the very liberal regulations under which his Grace permits access to his library, and examination of the treasures contained in it.

"In order to accommodate those whose object is to obtain evidence respecting tithes, glebe-lands, manors, and the like, the librarian, having received the previous and usual notice of a few days, attends the inquirer: and the separate catalogues, which are those of the *Archiepiscopal Registers*, of the *Parliamentary Surveys of Benefices*, of the *Cartæ Miscellaneæ*, of the *Endowments of Vicarages*, and of the *Notitia Parochialis*, may be inspected. From any of these records and papers, transcripts at a reasonable period are also made: and for examinations of this kind there are accustomed fees, which belong to the librarian in his capacity as keeper of the records. In regard to *Literary Inquiries*, the Archbishop expects a notification, from him who is desirous on such account to explore these treasures, of the object which he has in view: and then, if the notification be approved, the librarian is directed to make such arrangement with the party as may suit mutual convenience. In examinations of this description NO EXPENSE is incurred" (Pref. to Cat. of Lamb. MSS. p. x.)

*Canterbury*.—Catalogue of the MSS. in the [Cathedral] Church Library. By the Rev. H. J. Todd, M.A. This catalogue is added to Mr. T.'s interesting *Account of the Deans of Canterbury*, 1793, 8vo. Some of the MSS. are very curious.

*Liverpool*.—Catalogue of the Library of the Athenæum in Liverpool. Liverp. 1802, 8vo.

*Manchester*.—Bibliotheca Chethamensis: sive Bibliothecæ publicæ Mancuniensis ab Humfredo Chetham armigero fundatæ catalogus, exhibens libros in varias classes pro varietate argumenti distributos. Edidit Joannes Radcliffe, bibliothecæ supradictæ custos. Mancunii, 1791, 2 tomis, 8vo.

This library was founded and richly endowed by Mr. Humphrey Cheetham, who died in 1653, and who directed his trustees to purchase for the use of the library, and the residence of forty poor boys, for whose education and maintenance he also provided, the old college, which was originally built, in the reign of Henry V., for the warden and fellows of the adjoining collegiate church, at the expense of Thomas, Lord de la Ware. The college was accordingly purchased, and the trustees of this noble charity were incorporated by a charter, granted by Charles II. in 1665; and no labour or expense seems to have been spared to answer the beneficent purposes of the founder. The property, which was left by him for the use and augmentation of the library, and for the board, &c. of the librarian, amounts, at present, to nearly £700 per annum. The catalogue is ably executed by the late librarian the Rev. John Radcliffe: the purchaser should see that it possesses an elegant engraving of the founder by Heath. Donations have been made from time to time; so that the collection at present amounts to about eighteen thousand volumes. It is open to the public every morning, except on Sundays and Saints' days, and every evening except Thursday and Saturday, and during the vacations.

### § 3. *Public Libraries of Scotland.*

*Edinburgh*.—1. Catalogue of the Library of the Faculty of Advocates. Edinburgh, 1742—76, 2 vols. folio.

This institution was founded by Sir George Mackenzie, in 1682; by donations, &c. the library has gradually been augmented to about sixty thousand volumes, in all sciences and languages. Very eminent men have been the keepers of this library, particularly Thomas Ruddiman, Walter Goodall, and David Hume. Beside their select collection of printed books, the Faculty of Advocates possess numerous valuable MSS. consisting of the registers of many Scottish monasteries, illuminated missals, and papers illustrative of Scottish history, and a few MSS. of the classics, particularly one of Martial, of which an account was published in 1811, by Mr. Dalrymple, in octavo, (of this two copies only were printed on vellum). The books in this library are lent out to the members of the Faculty upon their receipts, subject to the obligation of restoring them at the end of a year.

2. *Catalogue of the Library of the Writers to his Majesty's Signet.* Edinburgh, 1805, 4to.

One of the best arranged catalogues, upon De Bure's system, that has ever been printed: the library of the Writers to the Signet was begun in 1778; and now comprises a considerable number of valuable works on history, the belles lettres, and the more generally cultivated branches of science, beside a very respectable collection of books of professional utility. The titles of works are given at length with great correctness, and analyses are inserted of all the larger series. My copy possesses two supplements, without which the catalogue is incomplete.

3. *Catalogus librorum ad rem medicam spectantium in bibliothecæ Academiæ Edinburgensis, secundum auctorum nomina dispositus.* Editio altera. Edinburgi, 1798, 8vo.

II. *Glasgow.*—A General Account of the Hunterian Museum, Glasgow: including historical and scientific

notices of the various objects of Art, Literature, &c. &c. &c. in that celebrated collection. By Capt. J. Laskey, Glasgow, 1813, 8vo.

This unrivalled collection was formed by the late celebrated Dr. Wm. Hunter; who, with unlimited expense and indefatigable pains, accumulated all the choicest treasures of the typographic and pictorial arts, natural history, antiquities, and especially anatomical preparations. On the doctor's decease, the use of his museum was bequeathed, under certain conditions, and for a certain term of years to his nephew, Dr. Baillie, and failing him to Mr. Cruikshanks; and the whole was thereafter bequeathed to the College of Glasgow, together with a noble legacy of £8000 towards its support and further augmentation. On the death of Mr. Cruikshanks, Dr. Baillie with the utmost liberality relinquished his claim, and the museum was transported to Glasgow in 1807, where a magnificent and appropriate edifice has been erected in the University gardens for its reception: for the details of its anatomical preparations, and other curiosities, the reader is referred to Captain Laskey's publication. With regard to the library,—which has long been justly celebrated as one of the most valuable depositories in Britain of the literature of past ages,—the eminent collector of this inestimable treasure of literary curiosities, enriched it from the great libraries of Askew, Ratcliffe, West, and Croft. The MSS. are upwards of six hundred in number, in almost every language: many are written on vellum, beautifully enriched with gold ornaments, and otherwise splendidly illuminated. Several are in gorgeous antique bindings: there are many superbly executed missals, oriental MSS., MSS. of the classics, and others illustrating our national history and literature. The printed books amount to more than twelve thousand volumes, in the highest preservation, among which are many beautiful specimens of almost

every press since the invention of printing;—nearly all the *editiones principes* of the classics, printed after 1500, the Elzevir, Variorum, Delphin, and Baskerville classics. Our limits forbid an enumeration of the principal of these precious typographical Bijoux. We can only indicate a few of the rarest: *Biblia Sacra*, Mogunt. 1472, and Norimberg, 1475, (two copies); *Apollonius Rhodius*, Florence, 1496; *Homeri Ilias et Odyssea*, Florence, 1488; *Constantine Lascaris's Grammatica Græca*, apud Aldum, 1494; *J. Lascaris's Anthologia Græca*, Florence, 1494; *Mammothrectus*, Mogunt. 1470; *Philæphi Satyra*, Mediolani, 1476; *Terentianus Maurus, de Metris &c. Horatii*, Mediolani, 1497; the only copy in England,—perhaps in the world. To these may be added the following copies on vellum; *Cicero de Officiis*, Fust, Mogunt. 1466; *Anthologia Græca*, 1494; *Augustinus de Vita Christi*, Mogunt. 1470; *Platonis Opera*, apud Aldum, 1513; and the celebrated erotic German poem of *Teurduncks*, Norimberg, 1517. The arrangements of the college of Glasgow render the advantages of the Hunterian Museum easily attainable: the hours of attendance for strangers are from twelve to two every day, Sundays excepted.

---

#### SECTION IV.

##### *Catalogues of the principal British Private Libraries\*.*

Catalogue of a portion of the valuable Library of the late STANESBY ALCHORNE, Esq. To which are added the valuable duplicates of a nobleman. 1813, 8vo.

\* The author had accumulated a variety of materials relative to catalogues of the principal private libraries, both British and foreign: but, finding that most of these had been copiously and ably treated in Mr. Dibdin's

This catalogue contains only one hundred and eighty-seven articles: most of them are rare books and first editions printed in the fifteenth century, including some of the scarcest and most interesting specimens from the presses of Gutenberg, Fust, Schoiffer, Mentellin, Vindelin de Spira, Aldus, &c. among the foreign printers; and some of the rarest articles in the infancy of printing in England, by Caxton, Lettou, Machlinia, Wynkyn de Worde, and Pynson. The following articles will convey to the reader some idea of the value of this collection.

No.		l.	s.	d.
116.	<i>Speculum Humanae Salvationis</i> ; a MS. copied by Lesclepart, with 58 drawings, representing complete facsimiles of the rude efforts of engraving which decorate the original. (It was formerly the Abbé Rive's. See p. 123, <i>supra</i> )	-	-	-
		10	15	0
121.	<i>Johannis de Janua Summa quæ vocatur catholicon</i> . Gutenberg, Mentz, M.CCCC.LX.	-	-	-
		58	16	0
122.	<i>Ciceronis Officia</i> . Fust and Schoiffer, Mentz, 1466, 4to.	-	-	-
		26	15	6
123.	<i>Thomæ Aquinatis Secunda Secundæ</i> , Schoiffer, 1467	-	-	-
		13	13	0
124.	<i>Lactantii Opera</i> . Sweynheym and Pannartz. Romæ, 1468	-	-	-
		15	0	0
127.	<i>Valerius Maximus</i> . Editio Princeps, by Mentellin, no date	-	-	-
		40	0	0
128.	<i>Idem</i> , 2d edit. by Schoiffer, folio, Mentz, 1471	-	-	-
		26	0	0
129.	<i>Idem</i> , by Vindelin de Spira, fol. Venice, 1471	-	-	-
		14	14	0
132.	<i>Orosii Historia</i> , editio princeps, Augsburg, fol. 1471	-	-	-
		26	0	0
133.	<i>Tortellius de Orthographia</i> . Romæ, folio, 1471	-	-	-
		15	15	0
134.	<i>Idem</i> , Venice, Jenson, folio, 1471	-	-	-
		12	0	0
135.	<i>Justinus</i> , Sweynheym and Pannartz, Romæ, folio, 1472	-	-	-
		21	0	0
146.	<i>Euclidis Elementa</i> , Latine, by Ratdolt, Venice, folio, 1472	-	-	-
		11	11	0

Dibdin's *Bibliomania* (a work in the hands of every bibliographical student), the author has, after mature consideration, deemed it right to confine his accounts to such catalogues as are either cursorily noticed by Mr. D. or have escaped his researches; or which have been printed subsequently to the publication of his work. This statement it is hoped will acquit the author of apparent negligence in a subject so interesting to the lovers of books.

No.		l.	s.	d.
154.	<i>Aristotelis Politica et Economica</i> , folio. No printer's name, place, or date - - - - -	15	13	0
156.	<i>Horatii Opera</i> , folio. Edit. 2da. No place, name, or date	38	17	0

## BOOKS PRINTED BY CAXTON.

166.	<i>The Game of Chess</i> . 1474 - - - - -	54	12	0
167.	<i>The Book named Cerdiale</i> . 1480 - - - - -	127	1	0
172.	<i>The Golden Legend</i> . 1483 - - - - -	82	19	0
173.	<i>The Boke of Consolation of Philosophie</i> - - - - -	53	11	0
174.	<i>The Proufitable boke for Mañes Soule</i> - - - - -	94	10	0

## PRINTED BY LETTOU AND MACHLINIA.

176.	<i>Littleton's Tenures</i> , 1st edition - - - - -	42	0	0
177.	<i>Vieux Abrigement des Statutes</i> - - - - -	27	6	0
178.	<i>Speculum Christiani</i> (by Machlinia alone) - - - - -	34	13	0

## PRINTED BY WYNKYN DE WORDE.

180.	<i>Hyllon's Scala Perfeccionis</i> , the <i>Ladder of Perfeccon</i> , 1493	18	18	0
182.	<i>Vitas Patrum</i> , Lives of the Fathers, 1495 - - - - -	59	17	0
183.	<i>Polychronicon</i> , 1495 - - - - -	21	0	0
184.	<i>Legenda Aurea</i> , the Golden Legend, 1498 - - - - -	15	15	0
185.	<i>Bartholomæus de Proprietatibus Rerum</i> , perfect - - - - -	13	13	0

## PRINTED BY PYNSON.

186.	<i>Dives and Pauper</i> , 1493 - - - - -	21	0	0
187.	<i>Intrationum excellentissimus liber</i> - - - - -	13	13	0

The Alchorne catalogue is accompanied by concise bibliographical notices, by Mr. Dibdin.

*Bibliotheca Askeviana; sive Catalogus Librorum rarissimorum ANTONII ASKEW, M. D. 1775, 8vo.*

The sale of this library continued twenty-two days, and produced £4000. Copious specimens are given in the *Bibliomania*, pp. 515—520. The large paper copies are scarce and dear: small paper copies, with prices, cost from £1. 1s. to £1. 5s.

*Bibliotheca Askeviana Manuscripta; sive Catalogus librorum Manuscriptorum Antonii Askew, M. D. His adduntur, ex eadem bibliothecâ, auctores classici in quorum marginibus scriptæ sunt, suis ipsorum manibus.*

doctissimorum virorum notæ, nempe Bentleii Magni, Chandleri, Chishulli, Joannis Taylorig, Antonii Askæi [et] aliorum. 8vo. Lond. [1785.]

Two copies of this catalogue (one with prices) produced at Dr. Gossett's sale (No. 566) £6. 6s. Dr. Askew's valuable collection of MSS. were sold by auction for £1827. 13s. On the doctor's decease in 1774, they were offered for sale at two thousand guineas, but were refused on account of the magnitude of the price. Of the printed books with marginal notes, in this collection, the greater part was a legacy from Dr. Taylor, the editor of *Lysias* and *Demosthenes*, to Dr. Askew. The MSS. marginal notes and observations, which these books exhibit, are the production of several most eminent scholars. Among them are the handwritings of Gale, Bentley, Needham, Wasse, Chishull, Chandler, Waterland, Harris of Salisbury, Askew, Isaac Casaubon, Henry Stephens, and others. We select a few articles which may serve to excite the bibliographer's attention to this catalogue, *whenever* he may be fortunate enough to meet with it; observing, *en passant*, that the British Museum possesses a beautiful copy, inlaid in writing paper, with prices and purchasers' names, and elegantly bound, which was the late Rev. C. M. Cracharode's.

## BOOKS WITH DR. TAYLOR'S NOTES.

No.

- 40. Aristophanis Comœdiæ, Gr. Lat. a Kustero, fol. Amst. 1710, 7l. 10s. Dr. Rose.
- 52. Apollonius Rhodius, Gr. 4to. apud H. Steph. 1574. 7l. Cambridge University.
- 170. Homeri Opera. Gr. fol. *interfol.* Glasg. 1758, 7l. 7s. Cambridge University.
- 190. Juvenalis Satyræ. fol. Paris, e Typog. Reg. 1644, 5l. 5s. Cambridge University.
- 284. Taylorig Marmor Sandwicense, *cum additionibus MS.tis Jo. Taylorig*, 4to. Cantab. 1743, 5l. 10s. Mr. Gough.
- 288. Terentianus Maurus de Literis, &c. 12mo. *Apud Sanctandr.* 1684, 3l. 3s. Cambridge University.
- 289. Idem Opus, *cum notis plurimis MS.* 4to. Paris, *apud Colin.* 1531, 4to. 9l. Cambridge University.



No.

## MANUSCRIPTS.

322. Chaucer's Works, folio, on vellum. Russia, 9l. 9s. Mr. Steevens.  
On this book are the arms of Henry Dean, Archbishop of Canterbury, in Henry VII.'s reign. "*This manuscript of Chaucer was given to the British Museum by Mr. Steevens, April 28, 1786.*"  
(Note in the Museum copy of this catalogue.)

370. Chishulli Inscriptiones, 3 tom. 4to. 21l. Mr. Gough.

371. Chishulli Antiquitates Asiaticæ, *ineditæ*, fol. 59l. 17s. British Museum.

This is the second part of Chishull's *Antiquitates Atticæ*, of which only a few sheets were ever printed: the death of the learned author prevented the completion of the work.

445. Cicero de Officiis. *Codex pulcherrim.* 4to. 11l. 0s. 6d. Marquis of Lansdowne.

446. ——— de inventione Rhetorica, *cum capitalib. illuminat.* *Codex pulcherrim.* 12mo. 5l. 5s. The same.

473. Inscriptiones Veteres. folio. 17l. 17s. Mr. Astle. N.B. This book belonged successively to Lord Somers, Sir Joseph Jekyll, and James West, Esq. The writing is very beautiful.

482. Livii Historia, decas prima, 300 Annor. MS. *longe pulcherrimum.* *In prima litera conspicitur Urbs Roma: ex Panormo in Sicilia hunc cod. adduxit secum Cl. Askevius, corio Russico, foliis et tegmine deauratis.* fol. 33l. 12s. Sir Wm. Burrell.

621. Evangelia Græca. *Codex Membr. vetustissimus, literis grandiusculis exaratus*, 2 tom. ex monte Atho, 4to. 8l. 18s. 6d. Mr. Lowe. This number was again sold by Mr. Leigh for 4l. 4s. and purchased for the Museum, May 15, 1786. (MS. note in the Museum catalogue.)

622. Evangelia Græca. *Codex Membr. Vetustissimus. Sæc. forte XI. corio Russico.* 2 tom. 4to. 29l. 8s. British Museum. This is a very fine manuscript, with splendid and illuminated drawings of three of the Evangelists.

623. Evangelia Græca, *Codex Membr. perantiquus, ex Monte Atho ductus. Pictis figuris, scriptus Anno 1159.* A Monacho Neptune, corio Russico, fol. 27l. 6s. British Museum.

624. ——— Græca. *Codex Membr. perantiquus, ex Monte Atho, corio Russico.* fol. 20l. Cambridge University.

Among Dr. Askew's books and MSS. was a complete collection of the editions of Æschylus, some illustrated with MS. notes, and one or two, if not more, MSS. of the same author, which were purposely collected, for the future publication of an edition of Æschylus. A specimen only was printed in 1746, which is now very rare: it is intituled, *Nova Editionis Træ-*

*gædiarum Æschyli Specimen, curante Antonio Askew, M. B. Lug. Bat. 1746, 4to.* This pamphlet was dedicated to Dr. Mead, and consisted only of twenty-nine verses, (563 to 596 of the *Eumenides*, edit. Schulz.) it contained various readings from his MSS. and printed books, and the *notæ variorum*. (Chalmers, *Biog. Dict.* vol. iii. p. 63.)

*Catalogus Bibliothecæ Historico-Naturalis JOSEPHI BANKS, Regiæ Societatis Præsidis, etc. auctore Jona Dryander, Regiæ Societatis Bibliothecario. Lond. 1796—1800, 5 vols. 8vo.*

Though professing to be the catalogue of a private library, this work is in fact the completest special bibliography extant of works on natural history. Its value is considerably enhanced, by the indication of the number of pages and plates contained in each volume, and also of the different memoirs occurring in the great periodical collections. Vol. I. comprises the *General Writers*, and is divided into two parts: 1. Books treating of other sciences beside natural history; and 2. The general writers of natural history. Vol. II. is appropriated to *Zoologists*, and is divided into four parts: 1. The writers on zoology in general, or on any particular branch of it. 2. Those on *Physical*; 3. Those on *Medical*; and 4. Those on *Economical Zoology*. Vol. III. includes *Botanical Writers*, and Vol. IV. those on *Mineralogy*, each subdivided in a similar manner. Vol. V. is occupied by a Supplement, and a general *Index Auctorum*. The British Museum and London Institution possess copies of this catalogue, which is now becoming very rare.

*Bibliotheca Splendidissima.*—A Catalogue of the Duplicates of the two Libraries of R. A. Bennett, Esq. and of the late Richard Bull, Esq. To which is added the library of another Gentleman, 1810, 8vo.

This collection was justly entitled to the epithet of *Splendidissima*; the books (which were sold by Messrs. Leigh and Sotheby, in March, 1810,) were, generally, in the finest condition, and bound in different coloured morocco. The whole comprised a very fine collection of English county history, antiquities, classics, poetry, natural history, voyages, and travels, &c. &c. The under-mentioned articles, with their prices, will furnish some idea of its value.

No.	l.	s.	d.
23. Baskerville's edit. of Ariosto's Orlando Furioso	-	4	8 0
390. Chauncey's History of Hertfordshire	-	21	0 0
1413. The same	-	32	11 0
405. Dart's History of Westminster Abbey	-	9	9 0
768. Pennant's Tours in Scotland and Wales, Journey from Chester to London, and his London, 6 vols. 4to. <i>Russia, uniform</i>	-	16	0 0
796. Montfaucon's Monumens de la Monarchie Française, 5 tom. l. p.	-	43	1 0
797. ———— Antiquité Expliquée, avec le Supplément, 5 tom.	-	56	14 0
798. Morant's History of Essex, l. p. 2 vols.	-	22	10 0
1379. Strutt's Manners, &c. of England, 3 vols. Chronicle, 2 vols. Regal and Eccles. Antiquities, Dict. of Engravers, 2 vols. Dress, &c. of the People of England, 2 vols. Sports, and Pastimes, in all 11 vols.	-	59	17 0
1392. Gough's Sepulchral Monuments in Great Britain, 5 vols.	-	63	0 0
1395. Macklin's edition of the Bible, most splendidly bound, 6 vols.	-	44	2 0
1396. Bowyer's edition of Hume's England, 10 vols.	-	51	9 0
1399. Houbraken and Vertue's Heads of Illustrious Persons, l. p.	-	32	11 0
1400. Thomson's Seasons, splendid edition, with additional engravings by Bartolozzi, &c. 4to. 1797	-	9	9 0
1405. Boydell's edition of Shakespeare, 9 vols. <i>superb copy</i>	-	43	0 0
1418. Walton's Polyglot, with Castell's Lexicon, 8 vols. <i>Russia, very fine copy</i>	-	42	0 0

A Catalogue of the Library of the late learned Dr. FRANCIS BERNARD, Fellow of the College of Physicians,

and Physician to St. Bartholomew's Hospital, &c. &c. London, 1698, 8vo.

The learned collector of this library, who was physician to King James II. was a man of learning, and well versed in literary history: he had the best private collection of scarce and curious books that till then had been seen in England, and was a good judge of their value. The amount of this auction, after deducting all expenses, was £1600, a large sum at that time, when the passion for rare books was much more moderate than it is at present. (Lit. An. of 18th cent. vol. IV. p. 105.) A copious and curious extract from the preface to this catalogue is given in the "Bibliomania," pp. 417, 418. A few years afterwards (in 1710—11) was sold the splendid library of Charles Bernard, the Dr.'s brother, who had been serjeant-surgeon to Queen Anne. The catalogue (in 8vo.) is rich in the classes of history, antiquities, philology, physic, &c. and the books were sold at considerable prices. See Swift's Works, (by Mr. Nichols,) vol. VIII. p. 425. Lit. An. vol. IV. p. 105.

*Bibliothecæ Blandfordianæ Catalogus*, 1809—1811, 4to.

The present Marquis of Blandford has long held a distinguished rank among the collectors of rare and curious works: his series of early printed books, by Caxton as well as other foreign printers, is very ample. The catalogue now under review, has been executed at different times, and in various *livraisons*, each of which has a separate title-page. These we shall enumerate for the information of such of our readers as may be fortunate enough to meet with a copy of this rare and elegantly printed catalogue which is not intended for sale.

1. *Symbola et emblemata quæ in Bibliotheca Blandfordiense reperiuntur*, 1809. (12 pages.) This collection of emblems is nearly perfect.

2. *Libri Facetiarum, qui in Bibliotheca Blandfordiense reperiuntur*. London, 1810 (19 pages.) This collection is still more complete than the preceding.

This collection (as might be expected from Sir Kenelm Digby's pursuits) contains many writers on metallurgy, natural philosophy, and *sympathy*, beside the best works in theology, philology, medicine, and the mathematics, a rich assemblage of pamphlets relative to the times in which the noble collector lived, and many MSS. chiefly on astrological and political subjects.

The writer of Sir Kenelm Digby's Life in the *Biographia Britannica*, (Vol. V. p. 197, 2d edit.) states, that his valuable library, which was justly esteemed a most excellent collection, had been transported into France, at the commencement of the troubles in Charles the First's reign, and was improved there at a very considerable expense; but, as he was not a subject of the French king, it became the property of the latter on Sir Kenelm's decease, according to the *Droit d'Aubaine*. It is added, that, being afterwards begged from the king, the new possessor sold it for ten thousand crowns. Though we have no information who this new possessor was, it is highly probable from the library coming to the hammer after the Earl of Bristol's decease, that the latter had obtained it from the king of France.

As many of the books in the Digby collection are described as being elegantly bound and gilt, (probably decorated with the arms or cyphers of the noble possessors,) this circumstance may, perhaps, lead to the discovery of them in the libraries of the curious. This catalogue is extremely scarce: a copy of it (with prices in MS.) is in the British Museum.

A Catalogue of the very valuable Library of Books of the Rev. L. Dutens, dec. F. R. S. F. A. S. &c. &c. &c. 8vo, 1813.

Mr. Dutens was the well known editor of the works of Leibnitz, and was also author of several learned publications, which it is foreign to our plan to notice. His *Bibliothèque Choisie* has already been mentioned (p. 557). His collection

additions, produced the sum of £630. It has since been published under the direction of Mr. Ellis, in 2 vols. 4to.

The Library of Mr. THOMAS BRITTON, Small-coal-man, deceased, being a curious collection of every ancient and uncommon book in Divinity, History, Physic, Chemistry, Magic, &c. Also a collection of MSS. chiefly on vellum. London, 1715-16, 8vo.

Concerning this catalogue and its industrious collector there is a very interesting article in the *Bibliomania*, pp. 438—441. See also Chalmers's *Biog. Dict.* vol. VIII. pp. 27—30. A copy of this very rare catalogue is now in Mr. Heber's excellent library: many of Britton's books and MSS. were purchased by Sir Hans Sloane, and are now deposited in the British Museum

*Catalogus Librorum, A. C. D. A. (Archibaldi Campbell, Ducis Argatheliæ.)* Glasguae, 1758, 4to.

The noble owner of this library was the third Duke of Argyll; it was one of the best private collections of the time in Britain. This catalogue is not often to be met with. A copy of it is in the Signet Library, from the catalogue of which the present notice is derived.

*Bibliotheca Digbeiana, sive Catalogus Librorum in variis Linguis Editorum, qui post Kenelmum Digbeium eruditiss. Virum possedit Illustrissimus Georgius, Comes Bristol, nuper defunctus. Accedit et alia Bibliotheca non minus copiosa et elegans.* 4to, Lond. 1680.

This curious catalogue consists principally of the library of George (Digby) Earl of Bristol, (who died in 1676-7) a great part of which was composed of the curiosities first collected by the learned Sir Kenelme Digby; together with the library of another learned person, whose name is not specified. The books were announced to be sold by auction in April, 1680.

This collection (as might be expected from Sir Kenelme Digby's pursuits) contains many writers on metallurgy, natural philosophy, and *sympathy*, beside the best works in theology, philology, medicine, and the mathematics, a rich assemblage of pamphlets relative to the times in which the noble collector lived, and many MSS. chiefly on astrological and political subjects.

The writer of Sir Kenelme Digby's Life in the *Biographia Britannica*, (Vol. V. p. 197, 2d edit.) states, that his valuable library, which was justly esteemed a most excellent collection, had been transported into France, at the commencement of the troubles in Charles the First's reign, and was improved there at a very considerable expense; but, as he was not a subject of the French king, it became the property of the latter on Sir Kenelme's decease, according to the *Droit d'Aubaine*. It is added, that, being afterwards begged from the king, the new possessor sold it for ten thousand crowns. Though we have no information who this new possessor was, it is highly probable from the library coming to the hammer after the Earl of Bristol's decease, that the latter had obtained it from the king of France.

As many of the books in the Digby collection are described as being elegantly bound and gilt, (probably decorated with the arms or cyphers of the noble possessors,) this circumstance may, perhaps, lead to the discovery of them in the libraries of the curious. This catalogue is extremely scarce: a copy of it (with prices in MS.) is in the British Museum.

A Catalogue of the very valuable Library of Books of the Rev. L. Dutens, dec. F. R. S. F. A. S. &c. &c. &c. 8vo, 1813.

Mr. Dutens was the well known editor of the works of Leibnitz, and was also author of several learned publications, which it is foreign to our plan to notice. His *Bibliothèque Choisie* has already been mentioned (p. 557). His collection

comprises a very choice assemblage in Theology, Science and Arts, Belles Lettres, History, Antiquities, &c.

**A Catalogue of a portion of the valuable Library of the late BISHOP OF ELY, (Dr. Dampier) 1812, 8vo.**

Contains many scarce and valuable books in Divinity, History, Belles Lettres, and especially Bibliography and Literary History. Among these may be noticed No. 146, *catalogue of the Pesaro Library* now at Hafod (privately printed), 1806, 8vo. No. 590, Mr. R. P. Knight's *Homeri Carmina Heroica, Ilias et Odyssea u Rhapsodorum interpolationibus repurgata et in pristinam formam redacta*, 1808, 8vo. *Extremely rare and curious*, only 50 copies printed. The latter numbers of the *Classical Journal* contain a reprint of this work. No. 749, *Gesta Christi*, a very curious specimen of early typography, which is now in the library of the Right Hon. Earl Spencer, and is described by Mr. Dibdin, *Bibl. Spencer*, No. 702, vol. III. pp. 338, 340, who thinks it was executed at Rome.

***Bibliotheca Fageliana*: a Catalogue of the valuable and extensive Library of the Greffier FAGEL, of the Hague, in two parts, 1806, 8vo.**

This well executed catalogue was "digested by Sam. Paterson:" it comprises a truly choice collection of books, in various languages, in Theology and Ecclesiastical History, in Profane History, in Classical and Philological learning, Philosophy, Physics, and Natural History, the whole body of arts and sciences, &c. &c. &c. Though the sale was announced to take place in March 1802, it was never carried into effect; the entire library having been purchased for 7000*l.* by Trinity College, Dublin, and added to their noble collection of books, great part of which was originally formed by Archbishop Usher and by Dr. Gilbert, and bequeathed by them to that college. Dr. G. formed his collection, expressly for the public-spirited purpose of leaving them by his will to Trin. Coll.



As no catalogue of the University library has been published, it may not, perhaps, be deemed irrelevant to notice, that among its precious MSS. treasures, are the *Codex Montefortianus*, and the *Codex Rescriptus* of St. Matthew. From the former, Dr. A. Clarke has prefixed a fac-simile of the contested verses, in 1 John, c. 5. to his *Succession of Sacred Literature*. On the latter, the Rev. D. Barret has communicated an interesting memoir in vol. I. of the *Transact.* of the Royal Irish Academy: his edition of the fac-simile of their gospel is noticed, *supra*, pp. 115—117.

**A Catalogue of the Library of HENRY FAGEL, Esq. 1813, 8vo.**

Comprises 515 articles, consisting of a good collection of Classics, an interesting selection of French and Italian books, &c. &c. The library was sold by Mr. Evans, in February, 1813.

*Bibliotheca Farmeriana*: a catalogue of the curious, valuable, and extensive library, in print and manuscript, of the late Rev. Richard Farmer, D. D. 1798, 8vo.

8155 articles, which were sold by Mr. King, in May and June, 1798, for 2210*l.*; and Dr. Farmer's Pictures, for 500*l.* (*Gent. Mag.* vol. lxxviii. pt. 2, p. 720.) The whole, it is estimated, was purchased by Dr. F. for a sum much under 500*l.*! This library (as justly expressed in the title-page of the catalogue) comprised many rare editions of the Greek and Roman classics, and of the most eminent philologers, a fine collection of English History, Antiquities, and Topography, including all the old chronicles; *the most rare and copious assemblage of old English poetry*, that perhaps was ever exhibited at one view; together with a great variety of old plays and early printed books, English and Foreign, &c. &c. An interesting memoir of Dr. Farmer is given in the *Lit. An.* of 18th cent. vol. ii. pp. 618—649, and some curious *excerpts* from his catalogue, with prices, in the *Bibliom.* pp. 565—570.

Priced copies of this catalogue sell for 15 or 20s. according to their condition.

Catalogue of the extensive and very valuable Library of the late Rev. Is. Gossett, D. D. F. R. S. 1813. 8vo. Containing 5740 lots or articles, and particularly rich in Biblical and Bibliographical works. The late Dr. G. had for many years been recognized as one of the most experienced Bibliomaniacs. Mr. Dibdin has given a lively portrait of him under the character of *Lepidus* (Bibliom. pp. 160—162): a memoir of his life occurs in the Gent. Mag. vol. 82. Part II. The following are a few of the articles which sold at the highest prices.

No.		l.	s.	d.
253.	Bayle et Chauffepié Dictionnaire Historique, 8 vols. Amst. 1730-40	9	19	6
254.	Remarques sur le Dict. de Bayle, Paris, 1752, folio	3	15	0
256.	Bezae Codex, a Kipling, 2 vols.	3	14	0
460.	Biblia Hebraica, a Vander Hoogt, 2 vols. 8vo.	4	5	0
495.	The <i>Standard Bible</i> , folio, Oxon, 1769	4	14	6
499.	Biblia Hebraica, a Houbigant, 4 vols. fol.	15	15	0
500.	— a Kennicott	9	19	6
501.	— Polyglotta V. et Nov. Test. <i>Compluti</i> , 5 vols. <i>not</i> <i>uniform</i>	23	0	0
502.	— Polyglotta a Walton, et Castelli Lexicon, 7 vols.	45	0	0
542.	Nov. Test. Gr. <i>Colinæi</i> , 12mo.	1	10	0
557.	— recensuit Griesbach, 2 vols. Halæ, 1796-1806	4	9	0
563.	Catalogue of the Duke of Roxburgh's Library, <i>l. p.</i>	2	2	0
566.	<i>Bibliotheca Askeviana</i> , MSS. 2 copies, (1 with prices)	6	6	0
602.	Catalogue of Mr. Dalrymple's Library, 2 <i>parts</i> only	2	15	6
726.	Bible with MS. Notes, by Dr. Waterland, 2 vols. 4to. Camb. 1635	3	4	0
728.	Bible with notes, by Bp. Wilson, 3 vols. 4to.	6	8	6
740.	Testamentum Vetus Gr. edidit Bos. 4to.	3	13	6
741.	— a Breitingier	4	11	0
743.	Nov. Test. Syriacum, a Leusden et Schaaf, et Lexicon Syriacum, 1709, 2 vols. 4to.	4	6	0
961.	Boswell's Life of Dr. Johnson, 3 vols. 4to. with MSS. notes. By Mr. Wilkes.	3	11	6
971.	Bryant's Analysis of Ancient Mythology, 3 vols. 4to.	5	5	0

No.		L.	s.	d.
999.	De Bure, Bibliographie Instructive avec Supplément, 10 vols. 8vo. - - - - -	7	10	0
1141.	Celsius de plantis Sacræ Scripturæ, Amst. 1748, 2 vols. 8vo. - - - - -	2	0	0
1235.	Calmet, Commentaire sur la Bible, fol. 9 tom. Paris, 1724-26 - - - - -	12	0	0
1439.	Clement, Bibliothèque curieuse, 9 tom. 4to. -	4	10	0
1542.	A Collection of most curious Tracts on the Contro- versy relative to the Demoniacs, in 1737-39, 3 vols. 8vo.	4	5	0
1716.	Constantini Lexicon Gr. Lat. 1592, folio - -	14	0	0
1719.	Critici Sacri, 13 vols. fol. Amst. 1698 - -	18	0	0
1945.	Evangelia ab Ulphila, ex Græco Gothice translata, Stockh. 1671, 4to. - - - - -	2	17	0
1946.	——Goth. et Anglo-Sax. a Mareschallo, Amst. 1684, 4to. - - - - -	2	10	0
1947.	——Goth. et Lat. a Lye, Oron, 1750. - -	2	6	0
1962.	Diodorus Siculus, a Wesseling, 2 vols. Amst. 1746 -	8	8	0
1963.	Dion Cassius, Reimari, Hamb. 1752 - -	7	7	0
1964.	Du Cange, Gloss. med. et inf. Græcitatæ, 2 vols. Lugd. 1688 - - - - -	3	4	0
2167.	Fabrii Hist. Bibliothecæ Fabricianæ, 6 vols. 4to. -	2	17	0
2173.	——Bibliotheca Latina med. et infimæ Latinitatis, 4 vols. in 2. Patavii, 1754 - - - - -	2	14	0
2214.	Gesneri Thesaurus, post Stephanum, 2 vols. Lipsiæ, 1749	11	0	0
2215.	Golii Lexicon Arabico Latinum - - - - -	14	10	0
2258.	Goujet, Bibliothèque Française, 18 tom. 8vo. -	4	17	0
2416.	Gebelin, Monde Primitif Analysé, 11 tom. 4to. Par. 1773-82 - - - - -	14	0	0
2458.	Herodotus, a Wesseling, Amst. 1763, folio - -	11	0	0
2590.	Homeri Opera, Gr. Lat. Clarke et Ernesti, 5 vols. Lips. 1759 - - - - -	6	16	6
2696.	Histoire et Mémoires de l'Académie Royale des In- scriptions, 46 vols. 4to. Paris, 1736-93 - -	53	11	0
2708.	Josephus, Gr. Lat. Havercamp. Amst. 2 vols. folio, 1726.	5	5	0
2952.	Julii Pollucis Onomasticon, Jungermannii, 2 vol. Amst. 1706 - - - - -	3	9	0
3046.	Laire, Index librorum ab inventa typographia, 2 vols.	1	5	0
3061.	Twenty-six curious Tracts relative to Languages, 1765, &c. 8vo. - - - - -	5	2	6
3067.	Dr. Lardner's Works, by Kippis, 11 vols. 8vo. -	10	10	0
3159.	Juvenalis et Persius, Henninii, Lug. Bat. 1695, 4to. -	3	0	0
3400.	Livii Historiæ, a Drakenborch, Lug. Bat. 1738, 7 vols. 4to. - - - - -	15	15	0
3406.	Le Long et Marsh Bibliotheca Sacra, 3 vols. 4to. 1778	9	0	0

# BRITISH PRIVATE LIBRARIES.

653

No.		l.	s.	d.
3413.	Luciani Opera, Hemsterhusii, Amst. 1743, 4 vols. 4to.	8.	0.	0
3428.	Maittaire, Annales Typographici, Hag. Com. 1725-32, 3 vols. - - - - -	4	18	0
3672.	Morhof, de Patavinitate Livianâ. Kilonii, 1685, 4to.	3	7	0
3955.	Ovidius, Burmanni, Amst. 1747, 4 vols. 4to.	7	17	6
4221.	Phavorini Thesaurus ling. Græc. Venet. 1712, folio	7	15	0
4463.	De Rossi, Variæ Lectiones, Vet. Test. Hebr. 4 vols. 4to. Parmæ: - - - - -	5	15	6
4482.	Poli Synopsis Criticorum, 5 vols. fol. Ultr. 1684	7	17	6
4733.	Scapulæ Lexicon, Gr. Lat. fol. 1652, <i>fine copy</i>	11	11	0
4781.	Seruetus de Trinitate, 1531-32, 2 vols. 8vo.	2	14	0
5186.	Suetonius, Burmanni, Amst. 1736, 2 vols. 4to.	3	10	0
5187.	Surenhusii βιβλος Καταλλαγης. Amst. 1713, 4to. <i>very rare</i> - - - - -	1	3	0
5200.	Terentius, Westerhovii, Hag. Com. 1726	4	0	0
5227.	Venema, Comment. ad Psalmos, 6 vols. 4to.	10	10	0
5234.	Stephani Thesaurus Ling. Gr. Glossaria, Appendix, et Scotti Appendix ad Stephanum, 7 vols. fol. 1572, &c.	42	0	0
5482.	Suidæ Lexicon Gr. Lat. Kusteri, Cantab. 1705	8	0	0
5484.	Taylor's Hebrew Concordance, 2 vols. folio	11	0	0
5719.	Wolfii Bibliotheca Hebraica, 4 vols. 4to.	2	0	0

*The Classical Journal*, No. XVI. (pp. 471—482) contains a copious list with prices, at which the Classics sold at the above auction ; scarcely any of which are noticed in the preceding articles. The Bibliographer will find it worth his while to consult it.

A Catalogue of the entire and valuable Library, (with the exception of the Department of British Topography, bequeathed to the Bodleian Library) of that eminent Antiquary, RICHARD GOUGH, Esq. deceased, 1810.

To this catalogue is prefixed, a Biographical Preface, by Mr. Nichols, who has enlarged it into an interesting memoir of Mr. G. in his *Lit. Anec.* vol. vi. pp. 262—348. Among his numerous valuable productions, we mention with pleasure the *Progress of Sale Catalogues*, to which we are indebted for some curious particulars in this section. It was first printed in the 58th vol. of the *Gent. Mag.* and is enlarged in the *Lit. An.* vol. iii. pp. 608, 693. This catalogue comprised 4373

articles, of which 4082 are printed books, and 291 were MSS. The whole produce of the library was £3552. 3s. and that of the prints, coins, &c. £517. 6s. 6d. The following were among the most important articles:

Ames's *Typographical Antiquities*, with Herbert's MS. notes, &c. 4to. 3 vols. 32l. Rev. Mr. Dibdin.

Rymer's *Fœdera*, 20 vols. fol. 32l. 11s. Mr. Gardiner.

Sir P. Sidney, his funeral procession, by Lant.—*Typis Pompæ Funebris in exequiis Dom. D. Frederici III.* 39l. 18s. Sir Tho. Banks.

Abstract of the Lambeth Registers, in 48 vols. folio. by Dr. Ducarel and others, 30l. British Museum.

A curious collection of pamphlets relating to coins, 23l. Mr. Jeffery.

Hearne's *Acta Apostolorum*, 8vo, 20l. Mr. Bagster.—*Roberti de Avesbury Historia*, l. p. 11l. 11s. Mr. Armstrong.

Froissart's *Chronicles*, by Mr. Johnes, 4 vols. 4to. with additional plates, 26l. 15s. Mr. Priestley.

Nichols's *Progresses of Queen Elizabeth*, 3 vols. folio, 26l. 15s. Mr. Constable.

*Biographia Britannica*, 7 vols. folio, with Manuscript Notes, by Mr. Gough, 13l. Mr. Chalmers (who has since introduced the most material of them into his *Biographical Dictionary*.)

Boetius de *Consolatione Philosophiæ*, translated into Engleese. Emprynted in the exempt monastery of Tauestock in Denshire. By me Dan Thomas Rychard, Monke of the sayd monastery. (imperfect, wanting one leaf, 14l. 3s. 6d. Mr. Heber.

Ducarel's *Anglo-Norman Antiquities*, his own copy corrected, 12l. 12s. Mr. Baker.

*Geographi Veteres*, 4 vols. 8vo. Oxon, 1698, &c. 12l. 12s. Mr. Payne.

Patten's *Expedicion into Scotlande*, of the most woorthely fortunate prince, Edward Duke of Somerset, uncle unto Edward VI. R. Grafton, 1548. 10l. 5s. Mr. Constable.

197 *Narratives of Battles and Sieges in the Rebellion, 1640, &c.* 18l. 18s. Mr. Sturt.

Walpole's *Anecdotes of Painting in England*, and *Catalogue of Engravers*, 5 vols. with MS. notes, &c. Strawberry Hill, 1765. 17l. 17s. Mr. Bagster.

*Titi Livii Historia Romana*, MS. sæc. xv. With numerous illuminations, 17l. 17s. Dr. Burney.

Strutt's *Manners, Customs, &c. of the English*, 3 vols. large paper, 15l. 4s. 6d.

"The Taylor's Cushion," in 2 parts, 7l. 10s. Mr. Heber.

Parkhurst's *Life of Burkitt*, 1704, 8vo. 5l.

A remarkable collection of antient cards (bought by Mr. Tutet, at

Dr. Stukeley's sale, and at Mr. Tutet's, by Mr. Gough, 4*l.* Mr. Trip-hook.

The Myrrour or Image of the World, imperfect, with 16 MS. Letters, by Thomas Hearne. Caxton, 1481, 4*l.* 14*s.* 6*d.* Mr. Bagster.

We are indebted for these particulars to the Gent. Mag. vol. lxxx, part ii. p. 240.

Catalogue of books containing all the rare, useful, and valuable Publications, in every department of Literature, from the first invention of printing to the present time, (belonging to the Rev. Dr. HEATH,) 1810, 8vo.

These books were sold by Mr. Jeffery, in April, 1810, in 4786 lots, or articles, containing a selection of some of the most curious and valuable articles, ever perhaps brought to the hammer. "Never did the Bibliomaniac's eye alight upon 'sweeter copies,' as the phrase is, and never did the Bibliomaniacal barometer rise higher than at this sale!" (Mr. Willett's, perhaps, excepted, for which, *vide infra*.) "The most marked phrenzy characterized it." (Bibliom. p. 617.) But the subsequent extracts from a large paper copy, with MS. prices and purchasers' names, now before us, shall speak for themselves:

No.		<i>l.</i>	<i>s.</i>	<i>d.</i>
1.	Gebelin, Monde Primitif, 9 tomes, 4to. Paris, 1773, &c.	11	11	0
22.	Suidæ Lexicon, Kusteri, 3 tom. fol. Cantab. 1705	-	14	3 6
24.	Phavorini Lexicon, a Bartoli, <i>Venet.</i> fol. 1712	-	14	3 6
27.	Constantini Lexicon, Gr. Lat. 2 vols. Genev. folio, 1592	13	5	0
28.	Scapulæ Lexicon, Gr. Lat. <i>Elzevir</i> , fol. 1652	-	15	15 0
152.	Hickes, Linguarum Septentrionalium Thesaurus, Oxon, 3 vols. folio, 1705	-	15	4 6
165.	Encyclopédie, avec planches, supplément, &c. 35 tomes, fol. Paris, 1765-80.	-	42	0 0
166.	Moreri, Dictionnaire Historique, 10 tomes, fol. Paris, 1759, best edit.	-	24	3 0
421.	Biblia Polyglotta, by Walton, 6 vols. with the can- celled leaves of the preface, and Castell's Lexicon, 2 vols. London, fol. 1657, superbly bound by the cele- brated Roger Payne, in red morocco [bought by Lord Essex.]	-	73	10 0
577.	Augustini Opera (the Benedictine edition) 12 tomes in 9 vols, folio. Paris, 1689—1703.	-	36	0 0

No.		l.	s.	d.
583.	Athanasii Opera (the Benedictine edition), 3 vols. folio, Paris, 1698	12	17	0
588.	Chrysostomi Opera, Gr. Lat. a Montfaucon, 13 vols. folio, Paris, 1718	25	10	0
627.	Hieronymi Opera (the Benedictine edition), 5 vols. fol. Paris, 1693	20	0	0
1357.	Buffon et D'Aubenton, Histoire Naturelle, with the Supplements, and Lacepede's Hist. Nat. des Quadru- pèdes Ovipares et Serpens, et des Poissons, &c. Paris, 1749-98, 42 vols. 4to.	55	13	0
1526.	Houbraken's and Vertue's Heads of Illustrious Persons of Great Brit. 2 vols. in 1. l. p. Lond. 1743-51, folio	34	15	0
1619.	Collins's Proceedings, &c. concerning Baronies by writ, fol. Lond. 1734.	16	15	0
1620.	——— Noble Families of Cavendish, Harley, Vere, and Ogle, with Portraits, fol. Lond. 1752			
2245.	Grævii et Burmanni Thesaurus Antiquitatum et His- toriae Italiae et Siciliae. 45 tomes, fol. Lug. Bat. 1704-25.	45	3	0
<i>Aldine Classics.</i>				
2865.	Aristotelis et Theophrasti Opera, Gr. 5 vols. folio, 1495-98, (bought by Mr. Payne)	46	0	0
2882.	Thucydides, Gr. fol. 1502, (Lord Milton)	13	13	0
2891.	Demosthenes, Gr. fol. 1504, (Lord Milton)	27	6	0
2897.	Oratores veteres Græci, 3 vols. in 2.	20	0	0
2898.	Platonis Opera Gr. 2 vols. fol. 1513, (Mr. Heber)	25	10	0
2971.	Aristotelis et Theophrasti Opera Gr. 6 vols. 12mo. 1551	12	5	0
3017.	H. Stephani Thesaurus, cum Appendice et Glossario, et Scotti Appendice, 7 vols. folio, 1572-1746	79	16	0
3034.	Platonis Opera, Serrani (apud H. Steph.) 3 vols. in 2, bound by De Rome, a superb copy	14	0	0
5241.	Herodotus, a Wesseling, Amst. fol. 1763	17	10	0
3245.	Thucydides, Dukeri, l. p. exceedingly rare, 2 vols. folio, Amst. 1763	46	4	0
3275.	Diodorus Siculus, a Wesseling, 2 vols. fol. l. p. Amst. 1736	15	0	0
3288.	Geographiæ Veteris Scriptores minores, a Hudson, 4 vols. 8vo. Oxon, 1698-1712	21	10	0
3329.	Plutarchi Opera a Reiske, 12 vols. 8vo. Lipsiæ, 1771, &c.	15	15	6
3344.	Anthologia, Gr. literis majusculis, Florentiæ, 1494. Fine copy, bound by De Rome	23	10	0
3372.	Homeri Opera, Gr. Editio Princeps. Florent. 1488, a fine copy	94	10	0
3378.	——— ab Ernesti, 5 tom. 8vo. Lipsiæ, 1759	19	8	0

No.		l.	s.	d.
3383.	Eustathii in Homerum Parecholæ, Gr. <i>Romæ</i> , 1542, 4 vols. folio - - - - -	68	5	0
3480.	Apollonius Rhodius, Gr. <i>Florentiæ</i> , 1494 - - -	10	0	0
3624.	Aristotelis Opera, Gr. Lat. a Du Vall. 4 vols. fol. Paris, 1629 - - - - -	21	10	0
3930.	Ovidius, Burmanni, l. p. 4 vols. 4to. <i>Amst.</i> 1727 -	36	15	0
3951.	Catullus, Tibullus, et Propertius, Vulpil, 4to. 4 vols. <i>Patavii</i> , 1737, 49, 55 - - - - -	28	7	0
4141.	Ciceronis opera, Oliveti, 9 tom. 4to. Paris, 1740 -	42	0	0
4142.	————— Ernesti, 5 vols. 8vo. <i>Hal. Sax.</i> 1774-77	15	0	0
4270.	Acta Apostolorum, Gr. a Hearne, l. p. extremely scarce, 8vo. <i>Oxon</i> , 1715 (the Signet Library) -	13	2	0
4274.	Roperi Vita D. Thomæ More, ab Hearne, l. p. very rare, 8vo. <i>Oxon</i> , 1716 - - - - -	17	0	0
4369.	Rapin's Hist. of England, with Tindal's Continuation and Medallic History, &c. 5 vols. fol. <i>Lond.</i> 1747-55.	43	1	0
4388.	Rymer's Fœdera, original edit. 20 vols. folio, London, 1727-35 - - - - -	52	10	0
4405.	Political State of Gr. Brit. 60 vols. 8vo. <i>Lond.</i> 1718.	43	1	0
4518.	Horsley's Britannia Romana, fol. <i>Lond.</i> 1732 -	28	7	6
4562-71.	Sir Wm. Dugdale's Works. Monasticon, (Lat.) <i>Lond.</i> 1682, &c. In English, by Stevens, 3 vols. fol. <i>Lond.</i> 1718, 22, 23.— Warwickshire, (first edit.) 1656, fol. 2d edit. by Thomas, 2 vols. fol. 1730.—Hist. of St. Paul's, l. p. fol. 1716.—History of Embank- ing by Cole, l. p. fol. 17, 72.—Baronage, 2 vols. fol. l. p. 1675. Origines Juridicales, 2 vols. fol. l. p. 1680.—Summonses to Par- liament, fol. 1685.—View of the Troubles in England, l. p. fol. 1681. Sold for various sums, amounting in the whole to 167 <i>l.</i> 9 <i>s.</i>			

Many articles of equal rarity and splendour might be stated, would our limits admit of them. Let it suffice to add, that the amount of this extraordinary sale was £9000. Of the auction catalogues, 120 were printed on large paper, and distributed to the noble and learned persons, whose names are specified in a list prefixed to it. After the sale, an edition (250 in number) of the catalogue was printed by Mr. Constable, with prices and purchasers' names, in royal 8vo. Both catalogues are in request.

*Catalogus Bibliothecæ Harleianæ ; in locos communes*

U U



distributus, cum indice auctorum. 5 vols. *London*, 1743-45, 8vo.

Though 5 vols. usually belong to this catalogue, yet it really is complete in 4; the fifth volume being merely an enumeration of the bookseller, (Osborne's) old stock. The library of printed books, of the second Earl of Oxford, was purchased by Osborne, for less than £13,000, though the binding only of the least part of them cost his Lordship £18,000! (*Cens. Lit.* vol. i. p. 258.) M. Peignot (*Rep. Bibl. Univ.* p. 103) ascribes this catalogue to Maittaire. The preface, and the two first vols. in Latin, were drawn up by the late Dr. Johnson, who was slightly assisted in his arduous undertaking by Maittaire, who furnished him with some hints for the classification, and supplied the Latin dedication to Lord Carteret. Vols. 3 and 4, are a repetition of the first and second, and were composed in English by Oldys. "Notwithstanding its defects, it is the best catalogue of a large library, of which we can boast. It should be in every good collection." Dr. Drake's *Literary Life of Johnson*, in vol. I. of *Essays on the Rambler, &c.* p. 153. Nichols, *Lit. An.* vol. III. pp. 401—404. Consult also Dibdin's *Bibliomania*, pp. 461—468, which contains an analysis of the catalogue, and some anecdotes of Osborne.

*Bibliotheca Hoblyniana: sive Catalogus Librorum juxta exemplar, quod manu suâ maximâ ex parte descriptum reliquit Robertus Hoblyn, armiger, de Nanswhyden in comitatu Cornubiæ. Londini, 1769, 2 parts, 8vo.*

A well executed catalogue of an excellent collection of books.

A Catalogue of the Hafod Library. Part Second. At the Hafod Press. By James Henderson. MDCCCVII. 8vo.

This is the second part of the catalogue of the very valuable

• Library collected by THOMAS JONES, Esq. M. P. at Hafod : it comprises the books purchased subsequent to the fatal fire, which on the 13th March, 1807, totally consumed his magnificent mansion. The first part has not yet appeared. To Mr. Jones's splendid publications the lovers of British literature are greatly indebted. A view of the interior of his beautiful library at Hafod ornaments the *Bibliomania*; (p. 608) and for the above notice of the Hafod library we acknowledge ourselves obliged to Mr. Dibdin's friendly communication. Mr. Jones (we understand) has begun a catalogue of the whole of his splendid library : but it is uncertain when and whether it will be finished, or if completed whether it will be printed.

A Catalogue of Books, Books of Prints, &c. &c. late the property of JOHN IRELAND, Esq. (deceased) 1810, 8vo.

A very curious collection, comprising among other articles the *Analysis of Beauty*, in Hogarth's own handwriting, with drawings, which sold for £4. 10s. and a series of 12 original paintings, by that inimitable artist, of the principal scenes in *Hudibras*, produced £54. 12s.

A Catalogue of the valuable and curious collection late the property of Mr. THOMAS KIRKGATE, (deceased), 1810, 8vo.

The collector of this library was upwards of thirty years printer to the late Horace Walpole, Earl of Orford, who liberally rewarded his long services in conducting his literary undertakings by a legacy of £100! The collectors of the Strawberry Hill publications, will find this catalogue of great utility in furnishing them with a list of Lord W.'s pieces. The books form only 424 articles of the catalogue, the remainder consisting of curious prints, drawings, painted glass, coins, &c.

*Bibliotheca Lansdowniana* : a Catalogue of the entire

Library of the late most noble William MARQUIS of LANSDOWNE, 1806, 8vo.

This library was sold by Messrs. Leigh and Sotheby, in January, 1806; and was particularly rich in Topography, and rare English literature. The collection of British Topography was one of the completest perhaps in the kingdom: it is now deposited in the library of the London Institution. Some *excerpta* from the Lansdowne catalogue are given by Mr. Dibdin, pp. 603, 605. To it is, or ought to be subjoined, a catalogue of his maps, charts, and books of prints, with prices.

Catalogue of the late MARQUIS of LANSDOWNE, (now in the British Museum,) London, 1807, 2 vols. 8vo.

This was the sale catalogue of the Lansdowne MSS. previously to their *intended* sale by auction in the spring of 1807. Having been purchased for the British Museum, they were of course never brought to the hammer. To those, however, who may not be able to procure the large catalogue of these valuable MSS. (see p. 619, *supra*,) the present volumes will prove acceptable. Vol. I. (consisting of 444 pages) contains the title of every MS. in the Burleigh or Cecil state papers; Vol. II. (comprising 146 pages) contains the titles of the MSS. collected by Sir Julius Cæsar, Dr. Basil Kennet, Dr. White Kennet (Bp. of Peterborough), the heraldical collections of Mr. West, &c. &c. &c.

Catalogue of the entire and valuable Library of the late MICHAEL LORT, D. D. F. R. S. and A. S. S. 1791, 8vo.

Containing 6665 articles, the sale of which continued twenty-five days, and produced £1269. Some interesting "specimens of a few of the book-treasures" are given by Mr. Dibdin (*Bibliomania*, pp. 549—551). In addition to which it may be stated that, among the variety of curious articles

amassed by Dr. Lort, those relative to our national history and antiquities enriched with MS. notes by his friend, the well-known antiquary, the Rev. George North, were not the least interesting. The notes, inserted by Dr. L. in many of his books, were chiefly references to authors who had treated the same subjects, or keys to particular publications. The sale of the Dr.'s prints (which lasted seven days) produced £401. 1s. 6d.

A Catalogue of the large and valuable Library of the late learned and ingenious Mr. MICHAEL MAITTAIRE, deceased; consisting of the greatest variety of books in most parts of polite literature, &c. &c. 8vo. London, 1748.

Of this catalogue there are *two* parts, which the purchaser should see to, when he is fortunate enough to meet with the volume. Among Maittaire's books are the scarcest editions of the classics, printed by R. and H. Stevens, Vasosan, Turnebus, Elzevir, Aldus, Morell, and other eminent printers. This valuable catalogue was printed from Maittaire's own copy, who was fifty years collecting the library, which was so numerous, that its sale occupied forty-five evenings; yet the whole produced little more than £700. The catalogue is uncommon, and priced copies are rare and dear: it contains many articles, particularly those printed at Paris, which will in vain be looked for in his *Annales Typographici*, *Historia Stephanorum*, or *Historia Typogr. Parisiensium*. Mr. Beloe has given copious and interesting extracts (with prices) in his *Anecdotes of Literature*, vol. V. pp. 389—452.

A Catalogue of the Library of Mr. THOMAS MARTIN, of Palsgrave, in Suffolk, deceased. Lynn, 1772, 8vo.

Mr. Martin (better known, as he himself wished to be, by the name of *Honest Tom Martin*, of Palsgrave, the place of his residence) was one of the most eminent antiquaries of the last century. By his own industry, and also by marriage

with the widow of Peter Le Neve, Norroy king at arms, he became possessed of a very valuable collection of English antiquities (particularly of such as relate to the county of Suffolk), pictures, books, coins, &c. Mr. M. died in 1771, and his *History of Thetford* was given to the public by the care of the late Mr. Gough, in 1779, 4to. Martin's distresses obliged him to dispose of many of his books, with his MS. notes thereon, to Mr. T. Payne, during his lifetime, in 1769. After his death, in 1771, a catalogue of his library was printed at Lynn, in hope of disposing of the whole at once: this is the catalogue above given, and which ought to have a portrait of the collector. Mr. Worth, a chemist of Diss, purchased the rest, with all his other collections, for £600. The printed books were immediately sold to Messrs. Booth and Berry, of Norwich, who disposed of them in 1773 by the following priced catalogue, *Bibliotheca Martiniana. A Catalogue of the entire Library of the late eminent antiquary, Mr. Thomas Martin, of Suffolk*, 8vo, Norwich, 1773. Part of Martin's MSS. were sold by auction in the same year, at London, by Messrs. Baker and Leigh, who published *A Catalogue of the very curious and numerous collection of MSS. of Thomas Martin, Esq. of Suffolk, lately deceased*, 8vo. 1773. It comprised pedigrees, genealogies, heraldic papers, &c. &c. together with a few early printed books. And in the following year the rest of his precious collection was dispersed by the same gentlemen, who issued *A Catalogue of the remaining part of the valuable collection of the late well-known Antiquary, Mr. Thomas Martin*, 8vo. 1774. At this sale his coins, pictures, and other curiosities, were disposed of. A few particulars relative to the vending of Martin's library, &c. occur in Mr. Dibdin's amusing Romance, pp. 510—513.

Catalogue of the Library of the late Mrs. Anne Newton, containing chiefly the collection of the Great Sir ISAAC NEWTON, 1813, 8vo.

This library was sold by Messrs. Leigh and Sotheby, in 1813.

Catalogue of the Library of the late Rev. SAMUEL PALMER, (of Hackney) deceased, 1814, 8vo.

Five hundred and forty-five lots, which were sold by Mr. Munn in March, 1814, and produced £380. 2s. 6d. In this collection were some curious and valuable pieces of the old puritan divines: but the chief article of attraction was the lot, No. 121, a copy of Bill and Barker's 4to bible, in morocco, and in excellent preservation. It was the identical pulpit bible of the celebrated John Bunyan, and also his companion during his twelve years' unjustifiable confinement in Bedford Gaol, where he wrote his memorable *Pilgrim's Progress*. This Bible was purchased for Mr. Whitbread (M. P. for *Bedford*) at the price of £21.

Catalogue of the Library of a well-known literary Amateur, (WILLIAM PITT, Esq.) 1808, 8vo.

Some anecdotes of the worthy collector of this library occur in the *Censura Literaria*, vol. VII. p. 328. Mr. P. derived a principal amusement in collecting the facetiæ, emblems, and curious wood-cuts of the early printers in various languages: it was the first library of this description hitherto sold, and the specimens were purchased with avidity. A few were selected to increase the more extensive and highly splendid collection of the Marquis of Blandford. This catalogue comprises 873 articles or lots.

A Catalogue of part of the Library of the late RICHARD PORSON, A. M. Greek Professor of the University of Cambridge. 1809, 8vo.

Containing 1391 lots (about 4000 volumes) which produced £1254. 18s. 6d. A copious list of the prices given for the principal classics at the Professor's sale is given in the *Class. Journ.* vol. I. pp. 385—390.

Catalogue of a valuable collection of Books, including the libraries of James, the second DUKE of QUEENSBERRY, and the late Alexander Gibson Hunter, Esq. of Blackness. 1813, 8vo.

This numerous and valuable collection was sold by Mr. Ballantyne at Edinburgh in November and December, 1813. It included a considerable number of the best editions of the Greek and Latin classics, lexicons, dictionaries, voyages, travels, and antiquities;—books of prints, comprehending some of the finest specimens of the arts;—English and Scottish history, including some articles in black letter, of extreme rarity;—several MSS., in particular the Edda of Snorro, attested to be more perfect than that in the library at Copenhagen;—the four first editions of Shakespeare, in folio, complete, in the finest condition, and superbly bound;—Homer, Plato, Plutarch, and several others of the *editiones principes*; Caxton's Golden Legend, (1483) and Polychronicon; (1484) besides twenty different articles executed in the first century of printing. At this sale, a very fine copy of King's *Vale Royal* brought £15, and King James's Exercises, given to the Duke of Queensberry by Ben Jonson (whose well known autograph appears in the title-page) was sold for £44. The books, however, did not in general sell high.

A Catalogue of the Library of the late Right Rev. Dr. RANDOLPH, Bishop of London, containing an excellent collection of Theology, Classics, History, Philology, and Belles Lettres, 8vo, 1814.

One thousand six hundred and twenty-three articles, which were sold by Mr. Evans in May 1814, and comprise a selection formed with great care and taste by one of the most learned prelates of the British church. Many of the books, though distinguished for their rarity and singularly fine condition, produced comparatively small sums: of

the value of this library, the following brief notices will afford the reader a tolerable idea.

No.

38. Aristotelis Opera, Gr. 5 vols. ruled. Ven. Apud Aldum, 1551.  
Theophrasti Hist. Plantarum. Gr. Apud Aldum, 8vo. 1552.  
9l. 11s. 6d.

65. Acta Apostolorum, Gr. Lat. ab Hearne. RARE, (only 120 printed)  
Oxon. 1715, 8vo. 8l. 2s. 6d.

153. Holy Bible, with marginal notes and Hebrew renderings, (printed  
under Dr. Blayney's superintendence.) 2 vols. 4to. Oxon. 1769.  
3l. 10s.

181. Aristotelis Poetica, Gr. et Lat. a Tyrwhitt, largest paper, blue morocco. Oxon. 1794.

\* \* \* "This is by far the Rarest of all the Modern Editions of the Classics on Large Paper. The University only printed 30 copies, which were intended as presentations to Crowned Heads, Public Libraries, and Distinguished Characters. Twenty Copies have been distributed in this manner; and the ten which remain in the possession of the Trustees of the Clarendon Press are said to be reserved for presents to Chancellors of the University on their Election.

The annexed list will incontestably prove the improbability of another copy occurring for Sale.

(30 copies printed.)

10 remain in the Hands of the Trustees.—3 in the Bodleian Library.—His Majesty.—The King of Spain.—King of Denmark.—Duke of Portland (then Chancellor of Oxford).—Duke of Grafton.—Duke of Marlborough.—Archbishop of Canterbury (Dr. Moore, now in the possession of the Rt. Hon. T. Grenville).—Archbp. of York (Dr. Markham).—Earl Spencer.—The late Bp. of London (then Bp. of Oxford).—Bp. of Durham.—Bp. of Peterborough.—Sir Thomas Tyrwhitt.—British Museum.—University of Cambridge.—Revd. C. M. Cracherode (now in the Museum)—and Lord Grenville, on his Election as Chancellor of the University." (Mr. Evans's note.) Sold for 37l. 16s.

382. Biblia Sacra Polyglotta, Waltoni, et Castelli Lexicon, 8 vols. folio, fine copy, ruled, 43l.

383. Another fine copy, 38l. 17s.

603. Dionysius Halicarnassensis. Gr. Lat. Hudsoni, 2 vols. folio. Oxon. 1704, LARGE PAPER, 9l. 9s.

617. Geographi Veteres Græci minores, ab Hudson, 4 vols. Oxon. 1698. 6l. 6s.

691. Institution of a Christen Man, Imprinted by Berthelet, 1537. 2l.

762. Homeri Ilias et Odyssea, sumptibus Adelphorum Domus Grenvillianæ, 4 vols. 4to. LARGE PAPER, very rare, blue morocco, by Mackinlay. Oxon. 1800. 79l. 16s.

927. Obedyence of a Chrysten Man, black letter, imprinted by Coplande, 1561. 3l.



No.

931. Octavian, Emperor of Rome, a romance, abridged from a MS. in the Bodleian library, (by Conybeare,) *unpublished*. Oxf. 1809. 2l. 2s.
974. Homeri Opera, Gr. cum Scholiis Eustathii, 4 vols. fol. *best edition, Russia. Romæ*, 1542. 30l. 9s.
984. Hampdeni (Vicecomitis) Britannia et alia poemata, (*one of the rarest of Bodoni's publications.*) *Parma, Bodoni*, fol. 1792. 2l. 8s.
1177. Putschii, Grammaticæ Latinæ Auctores, scarce. *Hanov.* 1605, 4to. 5l. 15s. 6d.
1193. Lycophron, Gr. Lat. a Potter, LARGE PAPER. *Oxon.* 1697, fol. 3l. 9s.
1387. Pindari Opera, Gr. Lat. a West et Welsted, LARGE PAPER. *Oxon.* 1697, folio. 27l. 6s.
1424. New Testament, black letter, cuts to the Revelations, very rare, table at the end imperfect. *Imprinted at Antwerp by Martin Emperour*, 1534. 5l. 10s.
1586. Statutes of the Realm, printed from authentic Records and MSS. by order of the King, folio. *London*, 1810. 6l. 6s.

*Bibliotheca Reediana.*—A Catalogue of the curious and extensive Library of the late Isaac Reed, Esq. of Staple Inn, deceased. 1807, 8vo.

The great bulk of this library consisted of tracts on all subjects incident to British literature, particularly the drama. Of early printed works, the pieces by Churchyard, Decker, Green, Lodge, Nash, and Barnaby Rich, considerably exceeded in number any former collection; yet upon the whole the black letter did not amount to more than a sprinkling. The number of volumes was about forty thousand. The sale was conducted by Messrs. King and Lochee, and lasted thirty-nine days.

			l.	s.	d.
The Books (8675 lots) produced	-	-	4126	7	0
Manuscripts (115)	-	-	161	5	6
Old Deeds, Prints, &c. (75)	-	-	99	7	0
<hr/>					
Total	-	-	4386	19	6

Our limits forbid any notice of the prices given for any articles: the reader will find an ample list in the *Athenæum*, vol. III. pp. 61, 167, (whence Mr. Dibdin has selected a few of

the rarer articles.) The above notice is derived from the *Censura Litteraria*, vol. VII. pp. 100—107.

A Catalogue of the Library of the late John, Duke of ROXBURGHE, arranged by G. and W. Nicol, Booksellers to his Majesty, 8vo, 1812.

This noble collection of books was sold by auction by Mr. Evans, at his Grace's late residence in St. James's Square, in May, June, and July, 1812. Few sales, perhaps, ever demanded and occupied so ample a share of public attention, as this of the Duke of Roxburghe, which lasted *forty-five* days, and called forth a competition of prices, hitherto unrivalled in the annals of literary history. Our limits will not admit of very copious specimens from this well executed catalogue; yet, as copies are now non-procurable, except at very high prices, (the small paper at £2. 2s. and the large paper at £5. 5s. or more!) the following few *excerpta* will, it is hoped, be deemed not uninteresting.

No.

90. The Festival, fol. printed by Caxton, in two columns, bound in brown morocco. No other copy of this book is at present known. Ames and Herbert describe an edition in two columns from which this edition entirely differs. (See, however, Dibdin's Typog. Antiq. vol. i. p. 167, where a curious anecdote is preserved relative to the Duke of Roxburghe's purchasing this identical book). 105l. Earl Spencer.

91. The Prouffitable Boke for Man's Soule, called the Chastysing of Godde's Chyldren, folio, brown morocco, (a beautiful copy) West. Caxton, 140l. Lord Spencer.

232. The Lyf of St. Katherin of Senis, folio, Russia, Caxton, West. 95l. Mr. Clarke.

1006. Sessions Papers and Trials at the Old Bailey, from 1690 to 1729, 2 vols. folio.—1007. The same from their first regular publication in 4to, in 1730, to the year 1803 inclusive, forming a complete series of those trials during that period. 378l. Mr. Reed.

1276. Tullius of Old Age and Friendship, folio, blue morocco, West. Caxton, 148l. 115l. Mr. Nornaville.

A fine copy of this work in Russia, produced 210l. at Mr. Willet's sale. (No. 612.)

1369. Bartholomæus de Proprietatibus Rerum, translated into English,

No.

folio. *Lond. W. de Worde.* The first book printed on paper made in England. 70*l.* 7*s.* Mr. Nornaville.

1621. A collection of 342 Portraits of criminals, and other remarkable characters, among which are some original drawings, one very large vol. folio. 94*l.* 10*s.* Mr. Triphook.

1732. The Boke of Seynt Albons, fol. Russia, very rare, made perfect by MS. to imitate the printing. *Seynt Albons*, 1486. 147*l.* Mr. Triphook.

1752. The Myrrour of the World, fol. morocco, West. Caxton, 1486. This is the fairest and finest specimen of Caxton's printing that perhaps exists. 351*l.* 15*s.* Mr. Nornaville.

A MS. note in the large paper priced copy, whence these excerpts are obtained, states that the Duke of Roxburghe purchased this identical work for seven guineas!

1754. The Kalyndayr of the Shippers, fol. morocco. A beautiful copy of a very rare book. Paris, 1503. 180*l.* Mr. Nornaville.

2001. A complete collection of all the Tracts both printed and MS. concerning Mary Tofts, the celebrated rabbit woman, collected by G. Steevens, Esq. with her portrait; to which has lately been added a curious original letter from Mr. Howard, the pretended accoucheur, to the Duke of Roxburghe, then secretary of state, detailing the whole circumstances of the case, 8vo Russia, 36*l.* 15*s.* Mr. Triphook.

2414. Callymachi Hymni. Gr. Ed. Pr. lit. Capital. Exemp. nit. 4to. Corio Turcico. Florent. 1472. 63*l.* Mr. Payne.

3168. A discourse of English Poetrie, by W. Webbe. 4to. Russia, very rare, Lond. 1586. 64*l.* Mr. Triphook.

A copy of this book (No. 1888) at Major Pearson's sale in 1788 was sold for 3*l.* 5*s.* to the late Mr. Steevens; at the sale of whose library it produced 8*l.* 8*s.* at the Roxburghe sale it was purchased by Mr. Triphook for 64*l.*

3169. The Paradyse of Daintie Devises, 4to. very rare, Lond. 1650. 55*l.* 13*s.* Mr. Rice.

3210. A curious collection of some thousand ancient ballads, bound in three large volumes, folio, 477*l.* 13*s.* Mr. Harding.

In a note to the Roxburghe Catalogue (Pref. pp. 7, 8,) it is stated that this collection was originally formed for the celebrated library of the Earl of Oxford, at the beginning of the last century; and was then supposed to exceed the famous Pepys collection at Cambridge. It was obtained as well as many other curious articles from the Harleian Library, by Mr. West; at whose sale it was purchased [for 20*l.*] by Major Pearson a gentleman, who had made old English literature his particular study. In his possession, with the assistance of his friend, Mr. Isaac Reed, the collection received very great additions, and was bound up

No.

- in two large volumes, with printed title-pages, indexes, &c. In this state it was bought at Major Pearson's sale [in 1788 for 26*l.* 4*s.*] by the Duke of Roxburghe, who soon added a considerable number to the two volumes, and formed a third. Among these new acquisitions are some very rare ones, such as *seven* ballads printed at *Edin.* 1570, and a ballad quoted in Hamlet, of which no other copy is known to exist.
3240. Gower's *Confessio Amantis*, fol. Russia. *West. Carton*, 1493. 336*l.* Mr. Payne.
3246. Chaucer's *Canterbury Tales*—a most beautiful MS. on vellum with illuminations, large folio, elegantly bound in morocco, 357*l.* Mr. Payne.
3248. Chaucer's *Troilus and Creseyde*, 4to. Lond. *W. de Worde*. 43*l.* Mr. Payne.
3268. *The Passetyme of Pleasure*, by Stephyn Hauys, 4to. very rare, Lond. *W. de Worde*, 1517. 81*l.* Rev. Mr. Dibdin.
3270. *The Exemple of Vertu*, by Stephen Hawys. 4to. very rare, Lond. *W. de Worde*. 60*l.* Mr. Rice.
3277. *Guystarde and Sygysmonde*, by Wm. Walker, 4to. with many wood-cuts, scarce, Lond. *W. de Worde*. 54*l.* Mr. Payne.
3283. *The Cōplaynte of a Lover's Lyfe*, 4to. very scarce, Lond. *W. de Worde*. 58*l.* Mr. Nornaville.
3284. *The Castell of Pleasure*, 4to. Lond. *W. de Worde*. 65*l.* Rev. Mr. Dibdin.
3285. *The Love and Complayntes between Mars and Venus*. 4to. *West. W. de Worde*. 60*l.* The same.
3286. *La Conusance d'Amour* (an English poem), 4to. Lond. *Pynson*. 54*l.* The same.
3293. H. Watson's Translation of Brant's *Ship of Fools*, with wood-cuts, 4to. Lond. *W. de Worde*. 64*l.* Mr. Nornaville.
3318. *The Works of Thomas Churchyarde*, 2 vols. 4to. Lond. 1578—1593. *Several of the pieces in these volumes have not been seen by Ames or Herbert*. 96*l.* Mr. Triphook.
3712. *Le Mystere de la Vengeance de notre Seigneur J. Christ*, 2 vols. fol. MS. sur velin décoré avec beaucoup des plus belles miniatures. Ceci est le plus superbe MS. de ce genre. 493*l.* Mr. Payne.
3786. *Shakespeare's Works*, 1st edit. morocco. Lond. 1623. 100*l.* Mr. Nornaville.
4034. A curious collection, consisting of 627 prints of theatrical scenes and portraits of the performers, engraved from different masters. *Many of them proofs*, in 3 large vols. folio. 102*l.* 18*s.* Mr. Nicol. The department of *Dramatic Poetry* in the Roxburghe catalogue is singularly rich and deserving the collector's attention.
6083. *Morlini Novellæ*, &c. 4to. rariss. Neap. 1520. 48*l.* Mr. Triphook.

No.

This is one of the rarest books extant. The only copy, known to be publicly sold, was at M. Gaignat's sale, where it was bought by the Duc de Vallière for 1121 livres, at a time when scarce books sold cheap. (Roxb. Cat. pref. p. 12.) To this we would add, that the same copy produced 800 livres at the Duc de V.'s sale; one in M. Crevin's sale brought 836 livres, and at that of M. de Boissy, 901 livres or francs.

6092. Roman de San Graal et de Merlin. *MS. magnifique sur velin, relié en 2 grands vols. fol. maroquin rouge, enrichi de 32 miniatures et les lettres initiales peintes en couleurs, rehaussées d'or.* 38l. 17s. Mr. Heber.

6093. Recueil des Romans des Chevaliers de la Table Ronde. *MS. sur velin en 3 vol. fol. maroquin rouge. Cette collection curieuse contient le Roman de San Graal, Hist. de Merlin, Le Roman du Lancelot du Lac, &c. Ce Recueil est enrichi de 747 miniatures, avec les initiales peintes en or et couleurs.* A great part of the above two curious collections was translated into French by the celebrated Walter de Mapes, for the entertainment of his sovereign Henry II. as we are informed by Rusticien de Pyse. This circumstance was unknown to Leland, Bale, or Tanner, or any of our own literary historians, or indeed to Wolfius, Fabricius, or Lyserus, who speak of Walter de Mapes, and preserve some of his poems, particularly Wolfius in his curious *Lectiones Memorabiles*, 2 vols. fol. 78l. 15s. Mr. Triphook.

6094. Collection des Romans, contenant—Le Roman de Brut d'Angleterre—du Roi Artus, & de Lancelot Galand ou du Lac, &c. &c. &c. *MS. sur velin, de l'an 1391, relié en 2 grands vols. fol. maroquin bleu, enrichi de 105 miniatures, et les intitulés peintes en or.* This curious collection was made at the desire of Henry III. of England, by Rusticien de Pyse, who translated such as had not formerly been done by Walter de Mapes, Luce du Gat, the Borrons, or "*Messrs. Gasses li Blons, qui parens fu le Roi Henry*" (Henry II.) This last name is believed to be perfectly new to the literary history of England. 57l. 15s. Sir E. Brydges.

6201. Le Recueil des Histoires de Troyes, par Raoul le Fevre. fol.

This very rare edition, of which but one other copy is known to exist, and that is in his Majesty's library, is unfortunately imperfect. It is unknown to all the bibliographers, and is evidently printed with the same types with which Caxton printed his translation at Cologne. It has the same number of lines (viz. 31 in a page) and like the translation, has neither signatures nor pagination. It may therefore be very fairly concluded that it was printed in the house where Caxton learned his profession, as by his own account it was finished by the author in 1464. 116l. 11s. Lord Spencer.

No.

6292. *Il Decamerone di Boccacio*, fol. *ediz. prim. Venet. Valdarfer*. This is certainly one of the scarcest, if not the very scarcest book extant. No other perfect copy is known to exist, after all the fruitless researches of more than 300 years. The biddings for this precious morsel were keen indeed: it was finally carried off by the Marquis of Blandford for TWO THOUSAND TWO HUNDRED AND SIXTY POUNDS!

6348. *The Boke of the Fayte of Armes and of Chyvalrye*, fol. *blue Turkey, gilt leaves, very rare, Caxton, 1479. 336l. Mr. Nornaville.*

6349. The very trew History of the valiant Knight Jason, fol. Russia, Andewarpe, by Gerard Leew. 1492. Of this very rare edition no other copy is known. 94l. 10s. The Duke of Devonshire.

6350. *The Recuyell of the Historyes of Troy*, by Raoul le Feure, translated and printed by William Caxton, fol. *Colen, 1471.*

In this matchless copy of the first book printed in the English language is a very curious note, written on vellum, in an ancient hand, and modernized by the Duke of Roxburghe, which shews that this copy belonged to *Elizabeth Grey, Queen to Edward the fourth*. It begins thus:—"This boke is mine, Quene Elizabeth, late wife unto the most noble King Edward the Forthe." This lady was sister-in-law to Margaret Duchess of Burgundy, at whose command, and under whose patronage, Caxton says this book was translated and printed. It is not, therefore, surprising, that Caxton presented so fine a copy of his book to his queen and the sister-in-law of his patroness (Rox. Cat. pref. [10] and p. 175).

6353. *The moost Pyteful Hystory of the noble Appolyn, Kyng of Thyre.* 4to. very rare. *Lond. W. de Worde, 110l. Mr. Nornaville.*

6360. *The Hystorye of Blanchardyn and the Princes Eglantine*, fol. *Lond. Caxton.*—Of this book no other copy is known to exist. Unfortunately it is imperfect at the end. 215l. 5s. Lord Spencer.

6675. *Corpus Auctorum Classicorum, in usum Delphini, omnibus numeris absolutum, compact. in 67 vols. 4to. corio Turcico, fol. deaurat. 504l. The Duke of Norfolk.*

To the preceding articles we might add numerous others of nearly equal value and importance; but (as justly observed in the Preface) of the rarity of the books, or the beauty of the copies in this collection, it would be endless to speak. "But what above all other considerations ought to recommend the books of this library to the intelligent purchaser, is, that there are in it no books rendered imperfect by that abominable practice of pillaging the works of different authors of their portraits and other prints, in order to illustrate, as it is called, some trifling stupid book of anecdotes, where the names of those authors are merely incidentally mentioned. It is melancholy to think how prevalent this practice has become; insomuch, that the best libraries are thus rendered imperfect. It may be truly called *literary sacrilege*." (Pref. p. 18.) We conclude our notice of this interesting library, by observing that it is supposed to have cost its late noble owner

not more than 5000*l.* and produced about 23,341*l.* Possessors of the Roxburghe catalogue should see that their copies have the supplements containing the *Libri Omissi*, &c. including 768 additional lots. After the auction, a list of the prices was published both on small and on royal paper, with reference to the numbers of the lots.

*Bibliotheca Romana*: sive Catalogus auctorum, tam eorum qui vere Romani aliàs classici appellantur, quam plerorumque illorum qui Literas Romanas restituerunt, vel quoquo modo iis excolendis promovendisque operam impenderunt: quorum ferè omnium optimas accuratissimasque editiones ingenti tam sumptu, tum industria, collegit et in ordinem digessit Thomas Ruddimanus, M. A. 8vo. Edinb. 1757.

The learned owner of this library was nearly fifty years librarian to the Faculty of Advocates at Edinburgh, where he died in 1757. This almost unknown catalogue is drawn up with great accuracy by Ruddiman himself, and is divided into ten classes; comprising a complete set of all the reputed classic authors, according to the time in which they flourished, and executed by the Aldi, Giunti, Stephens, and other most eminent printers. To these succeed the Latin fathers,—grammarians antient and modern,—modern Latin poets and orators,—philologers, critics, and dictionary writers,—together with most of the other authors who have in any way contributed to illustrate the Roman language. An advertisement on the blue wrapper of this catalogue (which is necessary to render it complete, there being no preface to it) states it to have been the learned proprietor's wish, that these books, which he had collected with so much care and expense, should not be dispersed. They were accordingly offered for sale, together; and if no adequate proposals were made, the books were to be disposed of by auction in the winter of 1757. The utility of this catalogue is enhanced by brief references, by way of notes, to the works of eminent Bibliographers. This rare catalogue is in the British Museum.

**Catalogus Librorum ab Artis Typographicæ invento-ribus, aliisque ejus artis principibus, ante annum millesimum quingentesimum excusorum, omnium optimè conservatorum (collectore Josepho Smith, Anglo Venetiis de Gente.)** *Without any name of place or date,* (but printed at *Venice*, 1737) 8vo.

Of this catalogue, which consists of *four* sheets, only TWENTY-FIVE finely-executed copies were struck off: at the end of this edition we read, *Pretiosissima hæc librorum collectio, cujusvis magni principis bibliotheca dignissima, constat voluminibus ccxxvii.* A second edition is extant, containing a notice (in 70 pages) of 21 additional vols. at the end of which is added: *Pretiosissima hæc librorum collectio, cujusvis magni principis bibliotheca dignissima, constat voluminibus ccxlviii.* The books are alphabetically arranged, as in the first edition; and many of them were unknown to Maittaire. Brunet, (*Manuel*, tom. i. p. 225.) speaking of these two catalogues, says that the first was executed at Padua, at the Cominine press. This splendid collection belonged to Mr. Joseph Smith, who was for many years British Consul at Venice; a detailed catalogue of it was printed at Venice by Pasquali, with the following title: *Bibliotheca Smithiana: seu Catalogus librorum D. Josephi Smithii, Angli, per cognomina authorum dispositus.* Venice, 1755, 4to. It is a thick vol. of nearly 900 pages, which is terminated by 279 pages of the prefaces and epistles prefixed to editions of the 15th century. This catalogue is rare and dear. Consul Smith's library was sold in 1773 by Messrs. Baker and Leigh, who published a *Catalogue of the curious, elegant, and very valuable library of Joseph Smith, Esq. his Britannic Majesty's Consul at Venice, lately deceased*, 1773, 8vo. We are indebted for the preceding notice to M. Peignot's *Rep. de Bibliog. Spec.* pp. 127, 128.

**Catalogue of the curious and valuable Library of the**



late PHILIP SPLIDT, Esq. among which are a very rare collection of books on angling. 1814, 8vo.

The books comprise 1332 lots or articles, which were sold by Messrs. Leigh and Sotheby in February, 1814. Collectors of books on angling will find the Numbers 16 to 42, well worthy of their notice.

*Bibliotheca Stanleiana.* A splendid collection of rare and fine books, from the distinguished library of Colonel STANLEY. 1813, 8vo.

One of the most magnificent collections ever brought to the hammer: it was sold by Mr. Evans in April and May 1813. How justly this library was entitled to the appellations of *splendid* and '*magnificent*,' the following *excerpta* from a priced catalogue now before us will sufficiently attest.

No.

64. Vitruvius de Architectura, et Frontinus de Aqueductibus, 12mo.  
*A very scarce edition, which rarely occurs in good condition. This copy is in excellent preservation, the plates are very fine, and the binding in Venetian coloured morocco is quite a picture, Flor. apud Giamtan, 1513. 11l.*
80. Description des principales Pierres gravées du Cabinet du Duc d'Orléans, par Chau et Le Blond, 2 vol. folio. LARGE PAPER.  
*A magnificent copy. The very first impression of the plates, including those which were suppressed prior to the publication of the work, red morocco, Par. 1780. 48l. 6s.*
119. Holy Bible and Apocrypha, with Parallel Passages, various Renderings of the most celebrated English Translations, ancient and modern, and Notes by Bishop Wilson, 6 vol. folio, LARGE PAPER, VERY RARE, blue morocco, by Walther, 1785. 58l. 6s.  
Of this admirable edition of the English Bible, ONLY TWELVE COPIES WERE PRINTED UPON LARGE PAPER. Bought by Messrs. J. and A. Arch.
147. Lucretius cum Commentariis perpetuis, et Bentleii notis ineditis, edente Wakefield, 3 vol. LARGE PAPER, VERY RARE, the greater part having been destroyed by fire; bound in blue morocco by Walther. Lond. 1796. 28l. 7s.
152. Propertii Carmina perpetuis notis illustravit Kuinoel, 9 vol. royal 8vo. LARGE PAPER, blue mor. by Walther. Lips. 1805. 15l. 15s.  
\*\*\* One of the rarest of the modern German editions of the Classics upon large paper. It cannot be procured on the Continent.

No.

160. Virgilius & recensione Heinsii, 12mo. LARGE PAPER, EXTREMELY RARE, *Steevens's copy, red morocco. Elzev. 1676. 21l. 10s. 6d. Bought by Mr. Nicol for his Majesty's library.*
198. Juvenalis Satiræ, cum Commentario Ruperti, 2 vol. 8vo. LARGE PAPER, *very rare, only 25 copies printed, splendidly bound by Hering, in blue morocco, Lips. 1801. 21l. 10s. 6d.*
257. Ariosto, Orlando Furioso, con molta diligentia da lui corretto, 4to. *a very fine copy, beautifully bound in morocco by R. Payne, Ferrara, 1528. 63l.*

Few books are rarer than this edition of Ariosto. I cannot find it mentioned by any Bibliographer. It certainly was not known to Quadrio, Fontanini, Apostolo Zeno, Haym, De Bure, nor to Orlandini, who prefixed a critical catalogue of editions of Ariosto to his own edition of 1730, in folio. No copy has occurred in the sales of the best Italian collections that I can discover. It was not in the libraries of Capponi, Flöncel, Crevenna, La Valliere, Gaignat, Crofts, Pinelli, or Dr. Monro, which sufficiently attests its extreme rarity. But its rarity is by no means its only recommendation to the collector of curious books. I consider it as a very valuable literary curiosity for the following reasons.—In 1516 the first edition of Ariosto was published, in 40 cantos (with letters of privilege dated 1515). This is so scarce, that I believe Lord Spencer's copy is the only one in the kingdom. Notwithstanding the great merit of the poem, it was not reprinted till 1521, when it was republished, but incorrectly to a scandalous degree, omitting a whole stanza in one place, and yet from this incorrect and mutilated text, the two editions of 1524 and that of 1527 were printed. At length appeared this valuable and rare edition, exactly copied from the text of the first edition, and corrected by the author himself. All subsequent editions vary from this, as Ariosto re-wrote a considerable portion of his poem after the publication of this edition, and enlarged it into 46 cantos. THIS EDITION THEREFORE IS THE ONLY ONE WHICH FAITHFULLY REPRESENTS THE TEXT OF THE FIRST EDITION, and is absolutely necessary to elucidate some passages in the text as it is now printed: for when Ariosto re-wrote his poem he omitted some incidents, and not adverting to the circumstance, refers to them as being in his poem. (Mr. Evans's note).—This copy is now in the splendid collection of the Duke of Devonshire.

282. Raccolta di Romanzi ed altre Operette piacevole, cioè, Historia di Piramo e Tisbe, Firenz. 1558. Hist. di Lucretia, la quale essendo violata si dette la morte. Giasone et Medea, 1556. Hist. di Perseo come ammazzo Medusa, 1557. Operetta delle Semente, 1560. Lamento di Negroponte, 1557. Hist. d' Orpheo et Euridice, 1558. Frottole composte da diversi Autori, 1560. Hist. di Bradamonte, sorella di Rinaldo da Montalbano, 1558. Hist. di Hippolito Buondelmonti et Dianora de Bardi, 1560. Hist. di Florindo et Chiarastella, 1560. Hist. di Maria per Ravenna, 1558. Hist. di Gineura che fu sotterrata per Morta, 1560. El

Salvio Romano. *Prottola d'un padre che havea duo figliuoli un buono l'altro cattivo. Superbia et Morte di Senso*, 1558. *La Nencia da Barberino et la Becca*, per Pulci, 1556. *I Germini sopra quaranta Meretrice della Città di Firenze*, con Giuoco delle Carte, 1557. *Indovinelli, Riboboli, Passerotti et Farfalloni*, 1558. *La Sferza de Villani*, 1553. *Hist. di Tre Donne*, 1558. *Hist. di Masetto di Lampolechio Ortolano*, 1557. *Hist. di Campriano Contadino*, il quale era molto povero e aveva sei figliuole a maritare, 4to. *green morocco*. 73l. 10s.

These popular Legends, composed for the amusement of the people, were all printed at Florence, and are **EXTREMELY RARE**. On the fly-leaf is written "a gran fatica ho raccolto tutti questi pezzi divenute rarissimi. L'ultima Novella è intieramente diversa di quella del Brugiantino."

319. *Cancionero General*: que contiene muchas Obras de diversos Autores antiguos, con algunas cosas nuevas, 8vo. **VERY RARE**. *Anvers*, 1557. 43l. 1s.

This is a most valuable and interesting collection of old Spanish Ballads. They chiefly relate to the conflicts of the Spaniards with the Moors, and display a spirit of gallantry peculiar to that romantic people.

320. *Romancero General*, en que se contienen todos los Romances que andan impressos en las nueve partes de Romanceros, 4to. **UNUSUALLY RARE**, *blue morocco*. *Medino del Campo*, 1602. 63l.

This volume contains a most curious assemblage of rare old Spanish Ballads, and has always been highly esteemed by the Literati of Spain. In the collection are included thirty-two ballads relating to the Cid, twelve of which are not to be found even in Escobar.—These three singularly rare and curious articles were bought by Mr. Heber.

426. Shakespeare's Comedies, Histories, and Tragedies, folio, **FIRST EDITION**. The title-page is reprinted, and Martin Droshout's portrait inserted. In other respects, a very perfect copy, in *fine preservation*, bound in *russia* by R. Payne, 1623. 37l. 16s.

427. Shakespeare's Plays, folio, **SECOND EDITION**, a remarkably fine copy, bound in *russia* by R. Payne. 1632. 13l. 2s. 6d.

428. Shakespeare's Plays, **THE THIRD IMPRESSION**; and unto this impression is added seven playes, never before printed in folio, *blue morocco*, 1664. 16l. 16s. Bought by the Marquis of Bath.

This edition is very rare, the greater part of the copies having been destroyed at the fire of London. The publishers of the fourth edition in 1685 appear to have considered the destruction of the third edition so extensive, as to entitle them to treat it as a non-entity; and accordingly say upon their title-page, "unto which is added, Seven Playes never before printed in folio;" though they had been previously published in the third—a certain proof of its great rarity even in those days.

No.

443. *Dialogus Creaturarum optime moralizatus et jucundis Fabulis plenus, folio, with plates, a magnificent copy in the very finest preservation; splendidly bound in Venetian coloured morocco by R. Payne, and one of the most beautiful specimens of his binding. Goudæ, per Gerardum Leeu, M.CCCC.LXXX. 42l. D. of Devonshire.*

479. *Cento Novelle Antike, 4to, EXTREMELY RARE, without date, place, or name of the printer. 59l. 17s.*

This is the earliest collection of Italian novels, and perhaps the earliest specimens of the Italian language now extant. Gualteruzzi published them at the request of Bembo, and has preserved throughout the ancient orthography. He says in the dedication, "la presente opera delle cento novelle, laquale di tutte le cose in prosa vulgare scritte, che insino a questo dì sono alla mia notizia pervenute, giudico essere la più antica." Quadrio considers them as the production of one writer, and hails him as the unknown father of the language. "L' autor di quest' opera è incerto, è però autore di lingua." The Bologna edition of 1525 (which excited so much interest at the Duke of Roxburghe's sale) has usually been considered the first; Apostolo Zeno confidently pronounces this to be a more ancient edition.

613. *Fenelon Avantures de Telemaque, édition conforme au Manuscrit original, folio, with plates by Picart and others, brilliant impressions, best edition, LARGE PAPER, EXTREMELY RARE, magnificently bound in red morocco, by Mackinlay. Amst. 1734. 24l. 3s.*

699. *Les Vingt Quatre Livres d'Amadis de Gaule, traduites par Nicholas de Herberay et autres, avec le Thresor, 23 vol. in 12mo, and 3 vol. in 8vo, in all 26 vol. blue morocco. Lyon, 1575, &c. 21l. 10s.*

Esteemed the most celebrated and best of the romances. No book ever created a greater sensation on its first publication. Its popularity exceeded all bounds. All ranks of society were infatuated with the perusal. Amadis was in every body's hands, and formally quoted upon every occasion. The clergy became alarmed at its success; and the learned Jesuit Possevin, even 18 years after the publication, complains that the impression it produced was still unaltered. "It had warped the minds of the French nation from their ancient notions and studies, and introduced a neglect of the scriptures." He adds his solemn conviction, "that the Devil instigated Luther to procure the translation into French, for the purpose of facilitating his grand scheme of overthrowing the catholic religion." A complete copy is now rare, and hardly ever occurs in tolerable condition. This is very fine, and was formerly Madame Pompadour's.

715. *Los quatro Libros del valoroso Cavallero Don Cirongilio de Tracia, por Bernardo de Vargas, folio, red morocco. Sevil. 1545. 50l.*

716. *Espeio de Principes, y Cavalleros. En el qual se cuentan los immortales hechos del CAVALLERO DEL FEBO, y de su hermano Rosicler, hijos del grande Emperador Trebacio, con las altas cavallerias y muy extraños amores de la Princesa Claridiana, y de*

otros altos Principes y Cavalleros, 4 parts in 2 vol. folio, *unusually rare, black morocco. Çarogoça, 1617 & 1623. 38l. 17s.*

THE ONLY COMPLETE EDITION OF THIS RARE AND EXCELLENT ROMANCE.

Don Quixote could not decide which was the better knight, Palmerin of England or Amadis of Gaul. "But Master Nicholas, Barber-Surgeon of the same town, affirmed that none ever came up to THE KNIGHT OF THE SUN." The first part is ascribed by Antonio to Don Hurtado de Mendoza. The second part, containing many poetical pieces, is written by Pedro de la Sierra; the third and fourth by Martinez.

724. Cervantes, *El Ingenioso Hidalgo Don Quixote de la Mancha*, 2 vol. FIRST EDITION OF EACH PART, EXTREMELY RARE, *fine copy, bound in russia, gilt leaves. Madrid, 1605 & 1615. 42l.*

725. Cervantes, *El Ingenioso Hidalgo Don Quixote*, 4to. second edition, revised by Cervantes, *bound in russia. Madrid, 1608, 12l. 12s.*

The curious Bibliographer should possess both the first and second editions of Don Quixote, on account of the alterations made by Cervantes in the second.

833. Salustio, *la Conjuracion de Catalyna y la Guerra de Jugurta*, fol. with maps and plates, ORIGINAL EDITION, *best paper, a magnificent copy, bound (out of sheets by Walther) in red morocco. Madrid, Ibarra, 1772. 23l. 2s.*

One of the most splendid productions of the Spanish press.

This celebrated translation was made by the Infant Don Gabriel of Spain. The Appendix contains very curious illustrations of the Language, Coins, and Antiquities of the Phœnicians, by Bayer.

853. Syr Johan Freyssart's *Cronycles of Englande, Fraunce, and Spayne*, translated by Syr Johan Bouchier, Lorde Berners, 2 vol. folio, *bound in russia, by R. Payne, imprinted by Myddylton and Pynson. 1525. 38l. 17s.*

The beauty of this copy cannot be surpassed.

858. Holinshed's *Chronicles*, 4 vol. folio, *best edition, WITH THE ORIGINAL CASTRATIONS, LARGE PAPER, bound in russia, by R. Payne. 1586. 59l. 17s.*

A magnificent copy, presumed to be the finest extant.

913. Monstrelet, *Chroniques de France*, 3 vol. in 2, BEST EDITION, LARGE PAPER, from the Thuanus collection, *red morocco. Paris, 1572. 136l. 10s.*

This matchless copy is one of the finest books in Colonel Stanley's Collection. It excited the warmest admiration of the late Mr. Cracherode, and has recently received that of the most eminent amateurs. The paper appears to me to be superior in quality to every other large paper I have seen, and I suspect was furnished to the printer expressly for this copy by the De Thou family. Vigneul-Marville, in his *Mélanges d'Histoire et de Litté-*

rature, says, "Messieurs De Thou, qui ont été si long-tems chez nous, la gloire et l'ornement des Belles Lettres, n'avoient pas seulement la noble passion de remplir leur Bibliothèque d'excellens livres qu'ils faisoient rechercher par toute l'Europe; ils étoient encore très-curieux que ces Livres fussent parfaitement bien conditionnés. Quand il s'imprimeoit en France, et même dans les Pais étrangers, quelque bon livre, ils en faisoient tirer deux ou trois exemplaires pour eux, sur de beau et grand papier *qu'ils faisoient faire exprès.*" In what instance could they be more likely to do so than in the publication of one of the most interesting of their National Chronicles? (Mr. Evans's note.)

926. Guicciardini, *Istoria d'Italia*, 4 vol. 4to. The best and uncastrated edition, LARGE PAPER, EXTREMELY RARE, bound in blue morocco (out of sheets) by Walther. Fribourg, (Florence), 1775. 22l. 1s.

The text in this edition is printed entire from the Manuscript in the Magliabecchi Library at Florence. The copies upon large paper may be reckoned among the rarest of modern books.

1004. *Collectiones Peregrinationum in Indiam Orientalem et in Indiam Occidentalem*, XXV. Partibus comprehensæ, et Figuris *Æneis* a Theodoro De Bry illustratæ, 7 vol. folio, blue morocco. Franc. 1590-1. 546l. (Bought by the Duke of Devonshire).

THE EXCESSIVE RARITY OF A COMPLETE COPY OF DE BRY'S VOYAGES IS WELL KNOWN. De Bure devotes 118 pages of his Bibliography to a minute description of the peculiarities which should be found in a perfect set. This copy is most beautiful in every respect; and from the profusion of duplicate plates and parts, may be deemed unique. In one of the volumes is the following memorandum in the hand-writing of Mr. Edwards: "In this set I find every map, variation, &c. according to the Bibliographie, with both editions of the first nine Parts (of the Voyages to the West Indies,) SOME OF WHICH WERE NOT KNOWN TO THE AUTHOR OF THE BIBLIOGRAPHY, and duplicates of Parts 10 and 11. Likewise a considerable number of duplicate plates, where the impression could be mended." Not doubting the accuracy of Mr. Edwards, but anxious to speak from my own personal knowledge on an article of so much importance, I have scrupulously compared this copy with the minute detail in De Bure, and am able to confirm Mr. Edwards's testimony by a second collation. The extreme rarity, and expense of obtaining copies of De Bry, render it improbable that another amateur will be found sufficiently ardent and careless of money, to sacrifice various copies to form one which might rival this; and even if the inclination subsisted, it may be doubted whether opportunities would occur. This copy will, therefore, most probably, remain unique, and (to borrow the impressive words of a French Bibliographer upon another occasion) one of those rarities, "QUI NE SE PRESENTENT PAS DEUX FOIS DANS LE COURS DE LA VIE, et qu'il faut saisir au vol comme des oiseaux de passage; le véritable amateur est ardent, ce qu'il désire devient un besoin, et il laisse bien rarement échapper UNE OCCASION QU'IL NE RENCONTRERA JAMAIS."

1006. Purchas his Pilgrimes and Pilgrimage, 5 vol. folio, with the rare frontispiece, and five portraits of the persons to whom each volume is

*dedicated, inserted. AN EXTRAORDINARY FINE COPY, bound in russia.*  
1625. 50l. 8s.

1112. Sagard, le grand Voyage du Pays des Hurons, avec un Dictionnaire de la Langue Huronne, 8vo. *mor.* Paris, 1632. 15l.

Extremely rare and singularly curious. The Dictionary is almost always wanting. Richarderie had evidently never seen a copy of this work, for, contrary to his usual and satisfactory practice of detailing the title at full length, he only gives a meagre extract, without any mention of the Dictionary. Thirty years ago Lord Monboddo made diligent enquiries after this work, he could only hear of two copies, one in the Museum, and the other in the French King's Library. He borrowed it from the latter. "It was the perusal of this Dictionary," says he, "and the account of the language prefixed to it, that first made me think of this work on the Origin and Progress of Language." Sagard's account of the Hurons abounds in curious and entertaining matter. Their language is very defective. It has neither tenses, persons, numbers, or genders. The Hurons supply the deficiency by *accents only*, by means of which too they impart different significations to the same word. The philosopher, the critic, and the reader for mere amusement, will be amply gratified by the contents of this singular volume.

1113. Acuña Nuevo Descubrimiento del Gran Río de las Amazonas, 4to. EXCESSIVELY RARE, *red morocco.* Madrid, 1641. 16l.

Acuña, a Missionary Jesuit, was dispatched by the Spanish Government to obtain circumstantial information respecting the River of the Amazons, and the best means of rendering its navigation easy and advantageous. On his return he presented the following work, which was printed at the expense of the King. The impression was scarcely completed, when the Spanish Court heard of the Portuguese Revolution, the loss of the Brazils, and the Colony of Para on the mouth of the Amazon; fearing therefore that this work, no longer useful to themselves, might afford important information to the enemy, it was suppressed, and the utmost diligence employed to regain and destroy the few copies which had gone forth. This accounts for its *unusual rarity*.

1117. Relacion del Viaje de los Capitanes Bartolome Garcia de Nodal, y Gonçalo de Nodal al Descubrimiento del Estrecho nuevo de S. Vicente y Reconosimio del de Magellanes; con los Servicios de los Capitanes Nodales, 4to. *with the chart*, EXTREMELY RARE, *yellow morocco.* Madrid, 1621. 31l. 10s.

In the Catalogue of Crofts's Library it is stated that there was only one other copy known in England, which was in the British Museum, but wanted the chart. De Bure and Richarderie give a caution on that head. This copy contains all the pieces mentioned by De Bure, and is perfect in every respect.

For the length of this extract, the rarity of the articles above introduced and Mr. Evans's valuable bibliographical notices which accompany them, will (we trust) be deemed an ample apology: would the limits of this volume have permitted, their number might without much difficulty be trebled! The catalogue of the *Bibliotheca Stanleiana*, ought to have a place in every bibliogra-

phical collection: the number of articles was only 1136, and the produce of the 8 days' sale was 8232*l*.

A Catalogue of the very valuable Library, late the property of JOHN HORNE TOOKE, Esq., of Wimbledon (deceased); including several early printed works by Pynson, Wynkyn de Worde, &c. Many of the most celebrated works are enriched by his valuable notes, observations, and corrections, &c. 1813.

1813 lots sold by Messrs. King and Lochee. The works executed in black letter produced considerable sums: as, however, so many articles of this description are given from the Alchorne, Roxburghe, and Willet catalogues, we think the reader will be most gratified by a few instances, selected from those works, which are known to have been favourite objects of study with Mr. Tooke, and which were illustrated with his MS. remarks.

No.

98. Burke on the French revolution, 8vo. 1796. 3*l*. 12*s*. Bought by Mr. Heber.

364. Johnson's Dictionary, 2 vols. fol. 1755. This was enriched with a great number of observations. 200*l*. Major James.

We understand the Rev. J. Todd will introduce the most valuable of these, into his new edition of Dr. Johnson's Dictionary, now preparing for the press.

274. Godwin's Enquirer, 1797, 8vo. 3*l*. 15*s*.

316. Harris's Hermes, 8vo. 16*l*. Messrs. Longman, Rees, & Co.

424. Locke on the Human Understanding, 2 vols. 8vo. 13*l*. Mr. Heber.

425. Locke's Works, 3 vols. fol. 1727. 18*l*. Mr. Maltby.

433. Lowth's English Grammar, 8vo. 1769. 5*l*. 10*s*. Mr. Maltby.

441. Lye's Dictionarium Anglo-Saxonicum. 1772, fol. 34*l*. Messrs. Longman & Co.

476. Monboddo on Language, 2 vols. 8vo. 1773. 5*l*. 7*s*. 6*d*. Mr. Heber.

505. Oswald on Common Sense, 2 vols. 8vo. 1772. 4*l*. 3*s*. Mr. Stace.

540. Piozzi's Synonymy, 2 vols. 8vo. 1794. 4*l*. 13*s*. Mr. Heber.

555. Ritson's Remarks on Shakespeare, 8vo. 7*l*. 2*s*. 6*d*. Mr. Stace.

652. Skinner's Etymological Lexicon, 1686, folio. 7*l*. 17*s*. 6*d*. Mr. Heber.

658. Spelman's Glossary, fol. 1687. 3*l*. 17*s*. Mr. Stace.

768. Vossii Opera, 6 vols. Amst. 1701. 12*l*. 12*s*. Cuthell.



No.

775. Warton's History of English Poetry, 3 vols. 4to. 9l. Mr. Stace.

785. Whiter's Etymologicon Magnum, 4to. 1800. 3l. 11s. Mr. Heber.

806. A very numerous collection of cards and volumes in 4to., a preparation for a new dictionary by Mr. Tooke. 45l. Mr. Brookes.

A Catalogue of the magnificent Library, Books of Prints, and Manuscripts, of the late most noble George, MARQUIS OF TOWNSHEND, &c. P. S. A., and F. R. S. 1812. 8vo.

This library was particularly rich in English Topography and History: the following very few specimens will evince the taste of the noble collector, and the value of his collection.

No.		l.	s.	d.
614.	Burton's Description of Leicestershire, with MSS. notes by the Marquis of Townshend - - -	5	0	0
640.	Caxton's Cronycle of Englonde, with the Fruyte of Tymes, compyled in a Boke, and also empyrnted by one sometyme scolemayster of Seynt Albons. <i>The title, four leaves and part of a fifth written, otherwise a very fine copy.</i> Printed by Wynkin de Worde, 1497	34	0	0
649.	Chauncy's Historical Antiquities of Hertfordshire, with a few MSS. notes - - -	13	0	0
851.	Dart's Hist. and Antiq. of Westminster Abbey, 2 vols. large paper - - -	15	0	0
1051.	Dugdale's Antiq. of Warwickshire, 1656, folio -	8	10	6
1052.	----- and Dodsworth's Monasticon Anglicanum, 1661, 65, 73. 3 vols. folio - - -	52	10	0
1054.	----- Barenage of England, 1675, 76, 2 vols. folio	16	15	0
1384.	THOMAS HEARNE'S Works, (principally historical and antiquarian), 63 vols. (a few reprints) -	74	11	0
1713.	Gough's Sepulchral Monuments of Great Britain, 5 vols. folio, large paper, 1786--96 - -	73	10	0
1753.	Holland's Heroologia Anglica, folio, 1620 -	10	10	0
2437.	Montfaucon's Antiquité expliquée, 15 vols. et Monumens de la Monarchie Française, 5 vols:--2 vols. uniformly bound - - -	63	0	0
2451.	Museum Florentinum, 11 vols. folio. <i>Tabulis, Flor.</i> 1731--65 - - -	69	6	0
2458.	Nichols's Hist. of Leicestershire, vols. 1--3, in 4 vols. and vol. 4. part I. large paper. 1795--1810 -	35	14	0

No.		l.	s.	d.
2598.	A very curious 4to vol. of tracts relative to the poor, &c. 1575—1744 - - -	31	10	0
2666.	Piranesi, Opere Varie, 14 vols. folio -	157	10	0
2878.	Rushworth's Historical Collections, 8 vols., l. p.	12	12	0
2879.	Rymer's Fœdera, 20 vols. folio. Lond. 1727—35	29	0	0
3276.	Voyages Pittoresques, dans la Suisse, Naples et Sicilie, Malta, &c. 12 vols. folio. Paris, 1780—86	168	0	0
3413.	Walpole's Anecdotes of Painting and Catalogue of En- gravers, 5 vols. 4to., portraits. <i>Strawberry Hill</i>	13	13	0

The total number of articles or lots was 3,534, which were sold by Messrs. Leigh and Sotheby in May 1812, and produced 5,745*l.* 6*s.* 6*d.*

*Bibliotheca Westiana*: a Catalogue of the curious and truly valuable Library of the late James West, Esq., P.R.S., &c. 8vo. London, 1773.

This precious collection of early printed books, and works relative to English literature and antiquities, was sold in March and April, 1773. It comprised 4,653 articles, which have been so copiously analysed by Mr. Dibdin (*Bibliom.* pp. 499—509.) as to render any additional remarks unnecessary. The few following articles are taken at random, in order to give to the bibliographical student some idea of the extraordinary prices now given for rare and curious books.

The prouffitable book for man's soule produced, at Mr. West's sale, 5*l.*; at the *Roxburghe* sale, 140*l.*; *Alchorne*, 94*l.* 10*s.*

The Mirror of the World, *West*, 2*l.* 13*s.*; *Roxburghe*, 351*l.* 15*s.*!

Golden Legend, *West*, 12*l.* 15*s.*; *Roxburghe*, (imperfect copy) 31*l.*; *Alchorne*, 82*l.* 19*s.*

Tulle, of Old Age and Friendship, *West*, 5*l.* 10*s.*; *Roxburghe*, 115*l.*; *Willett*, 210*l.*!

The boke of St. Albans, *West*, 13*l.*; *Roxburghe*, 147*l.*

Speculum Christiani, printed by Machlinia, *West*, 9*l.* 9*s.*; *Alchorne*, 34*l.* 13*s.*

Fayte of Arms, &c. *West*, 10*l.* 10*s.*; *Roxburghe*, 336*l.*

A short memoir of Mr. West occurs in *Lit. An.* of 18th cent. vol. vi. pp. 344, 345.

Catalogue of the Library of Books, among which are

several early printed, together with a numerous assemblage of Portraits, late the property of JOSEPH WHITE, Esq., deceased. 1810, 8vo.

1,257 lots, sold by Messrs. King and Lochee in Nov. 1810; and comprising many rare tracts relative to English history and antiquities.

*Merly Library.* A Catalogue of the well known and celebrated Library of the late RALPH WILLETT, Esq., brought from his seat at Merly, in the county of Dorset. 1883, 8vo.

Never, perhaps, since the sales of the Askew, Ratcliffe, West, and Beauclerk libraries, was so choice a collection of early printed books brought *sub hastâ*: never were the feelings of Bibliomaniacs in such lively exercise, as during the sale of Mr. Willett's precious cabinet of typographical Bijoux. "If ever there was a *unique* collection, this was one." The following is a *short* specimen, necessarily confined to those articles, which produced the highest sums.

No.

96. Aretini (Francisci) Oratoris preclarissimi in eloquentissimas Phalaridis tyranni epistolas per ipsum e Græco in Latinum versas, 4to. 85l. 1s.

Hoc Opusculum in Alma universitate Oxonie. A Natali christiano Ducentessima et nonagesima septima Olimpiade foeliciter impressum e (est?). Hoc Theodericus rood quem collonia misit Sanguiem g'manus nobile possit opvs atque sibi socius thomas fuit anglicus hunte.—This was bought by Mr. Dibdin for Earl Spencer.

105. Augustinus (Aur.) de Singularitate Clericorum, *blue morocco, gilt leaves (Coloniæ) Olricus zel de Hanau, MCCCCLXVII.*

(*This is the second book, with a date, in which the name of Ulric Zel appears as the printer.*)

132. Aquino (S. Thomæ de) Secunda Secundæ, EDITIO PRINCEPS, *initial letters illuminated, blue morocco, gilt leaves. Moguntia, Petrus Schoiffer, MCCCCLXVII. 18l.*

133. ————— Catena in quatuor Evangelia, ex recognitione Joan. Andreæ, Epi. Aleriensis, EDITIO PRINCEPS, 2 tom. *with initial letters illuminated, blue morocco, gilt leaves. Romæ, Contr. Sweynheim et Arnoldus Pannartz, MCCCCLXX. 13l. 13s.*

149. Augustinus (S. Aurelius) de Civitate dei, EDITIO PRINCEPS, *green*

No.

*morocco. In Monasterio Sublacensi, (Conrad. Sweynheym et Arnoldus Pannartz) mccccclxvii. 17l. 17s.*

152. Aulus Gellius, ex recognitione Joan. Andreae, et cum ejusdem præfatione ad Paulum II. EDITIO PRINCEPS, *red morocco, gilt leaves. Romæ, in Domo Petri de Maximis, mccccclxix. 42l.*

153. ———— *russia, ib. mccccclxxii. 16l. 16s.*

283. Biblia Polyglotta, studio operâ et impensis Cardinalis Francisci Ximenes de Cisneros, 6 tom. *gilt leaves. Complut. de Brocario, 1514—17. 63l.*

284. ———— Sacra Polyglotta, a B. Walton, et Castelli (Edm.) Lexicon, *cum iconibus, 8 tom. 1657—69. 53l. 11s.*

285. ———— sacra Latina, 2 tom. *red morocco, gilt leaves. Moguntia, Johannes Fust et Petrus Schoeffer de Gernsheim, mccccclxxii. 105l. (See De Bure, No. 25\*. Page 42.)*

286. ———— *red morocco, gilt leaves. Norimbergæ, Antonius Coburger, mccccclxxv. 10l. 15s.*

287. ———— PRINTED ON VELLUM, *with initial letters beautifully illuminated, 2 vol. bound in red morocco, gilt leaves. Venetiis Nicolaus Jenson, mccccclxxvi. 168l. This precious book now enriches the library of the Duke of Devonshire.*

288. ———— *Germanice, without name of Printer, Place, or Date. 15l. 15s.*

This is considered to be the FIRST EDITION of the Bible in the GERMAN LANGUAGE.

296. Biblia Pauperum, sive Historiæ veteris et Novi Testamenti, figuris representatae, PRINTED FROM WOOD-BLOCKS, *blue morocco, gilt leaves. 245 guineas.*

This work is placed by Heineken as the FIRST in the order of those books which were printed by means of WOODEN BLOCKS; and a very particular description of this Edition will be found in Schelhorn's *Amœnitates Literariæ*, vol. iv. p. 293—300. See also the *Idée Generale*, &c. p. 292—306. The present was a very fine copy; each leaf, in its original form and dimensions, being inlaid: and the whole bound in blue morocco. Purchased for the Marquis of Blandford.—From the last page or plate of this rare specimen of block-printing, our specimen has been engraved. See an account of this work in the Appendix, No. I.

412. Bonifacii, Papæ VII. Liber sextus decretalium, cum apparatu Joh. Andreae, PRINTED ON VELLUM, *red morocco, gilt leaves. Moguntia, Petrus Schoeffer, mccccclxxiii. 27l. 6s.*

445. De Bry, Collectiones Peregrinationum in Indiam Orientalem et Indiam Occidentalem, XXV. partibus comprehensæ; Opus illustratum, *figuris æneis fratrum de Bry et Meriani, 7 tom. blue morocco, gilt leaves. Francofurti, 1590—1634.*

No.

*Note.*—The above is a very fine copy of this rare Book, and is complete, according to De Bure, *except 10 leaves published by Merian in 1634, at the end of the first part; Part 4th the Map; Part 2d. of the 2d. Collection a Dedicatory Preface of John Hughes, of Lintscot; Part 3d. a Map of New Zembla; Part 9. three plates.* 126*l.* This and the following article were bought by Messrs. Arch and Co.

587. CATHOLICON—Balbi de Balbis vel Johannis de Janua quæ vocatur Catholicon, EDITIO PRINCEPS, *yellow morocco, gilt leaves. Moguntia (per Joannem Gutenberg), mccccclx. 60*l.* 18*s.**
604. CHESS.—The Game and Playe of the Chesse, Translated out of the French, and imprinted by William Caxton, *wood cuts, red morocco, gilt leaves, no Place or Date, SECOND EDITION. 173*l.* 5*s.** Purchased by the Duke of Devonshire.
607. Ciceronis (M. Tullii) Epistolæ ad M. Brutum, ad Q. Fratrem, ad Octavium, et ad Atticum; ex recognitione Jo. Andreæ et cum ejus epistola ad Paulum II, EDITIO PRINCEPS, *russia. Roma, Conrad Sweynheym et Arnold Pannarz, mccccclxx. 31*l.* 10*s.**
609. Ciceronis Officia, PRINTED ON VELLUM, *with the Initial Letters illuminated, bound in red morocco, gilt leaves. Mogunt. Johan Fust, mccccclxvi. 73*l.* 10*s.**
611. ——— Rhetoricorum Libri IV. et de Inventione Libri II. ex recensione Omniboui Leonici, EDITIO PRINCEPS, *yellow morocco. Venetiis, Nicolaus Jenson, mccccclxx. 18*l.* 18*s.**
612. The Boke of Tulle of Old Age and Friendship, &c. *russia, Emprynted by me symple Persone, William Caxton. mccccclxxxi. 210*l.**
719. Clementis, Papæ Quinti, Constitutiones, cum apparatu Joh. Andreæ, Episcopi Aleriensis, EDITIO PRINCEPS, PRINTED ON VELLUM, *bound in blue morocco, gilt leaves. Moguntia, Joh. Fust et Petrus Schoiffer de Gernsheim, mccccclx. 66*l.* 3*s.**
754. Dictes and Sayengis of the Philosophers, *red morocco, gilt leaves. Reverse of last leaf, Et sic est Finis. Emprynted by me William Caxton, at Westmestre, the Yere of our Lord mccccclxxvii. 262*l.* 10*s.**
893. Durandi (Guillelmi) Rationale divinorum Officiorum, EDITIO PRINCEPS, PRINTED ON VELLUM, 2 tom. *russia. Moguntia, Joh. Fust et Petrum Schoiffer de Gernsheim, mccccclix. 27*l.* 6*s.**
996. Galenus de Affectorum Locorum Notitia, Libri sex, Guilielmo Copo Basiliensi Interprete, PRINTED ON VELLUM, *red morocco, gilt leaves, Paris, in Officina Henrici Stephani, 1513. 23*l.* 2*s.**
1059. Gower (John) Confessio Amantis. Emprynted at Westmestre, by me William Caxton, and fynnyshed the 11th Day of Septembre, the

No.

- fyrst Yere of the Regne of Kyng Richard the Thyrd, the Yere of our Lord MCCCCLXXXIII. (misprint MCCCXCIII.) 315l.
1195. Higden's (Ranulph) Policronycon, (11 leaves at beginning, 10 at end MS.) Caxton, MCCCCLXXXII. 27l. 6s.
1204. Homeri Opera Græcè, cum prefatione græca Demetrii Chalcondylæ et latina Bernardi Nerlii, EDITIO PRINCEPS, 2 tom. vellum, gilt leaves. Florentiæ, MCCCCLXXXVIII. 88l. 4s.
1206. Homeri Opera Græcè, cum Commentariis Eusthathii et Indioe, Gr. 4 tom. in 3, red morocco, gilt leaves. Romæ, 1542—50. 58l. 16s.
1209. Horatius Flaccus (Quintus) *Absque anni, loci et typographi Indicat. blue morocco* — (Circa MCCCCLXXII.) See De Bure, No. 2711, page 312; also Santander, vol. 3, page 34. 37l. 16s.
1210. ————— red morocco, gilt leaves. Mediolani, Ant. Zarottus, MCCCCLXXIV. This is the first Edition with a date; but this Copy wants the second Volume, which contains the Commentaries of Acro and Porphyrio. 18l. 18s. These two articles were bought by the Duke of Devonshire.
1340. Johannis Sancti Evangelistæ Historia, ejusque visiones apocalypticæ, PRINTED FROM WOODEN BLOCKS, green morocco, gilt leaves. This Edition is considered by Heineken as the *first* of those of the *Apocalypse* printed from WOODEN BLOCKS; but it is doubtful whether it be not the second, or even third. The Copy under description is in very fine and genuine condition in old French-green morocco binding. 42l. This and the following article were bought by Messrs. Arch.
1571. Lactantii Firmiani Opera, EDITIO PRINCEPS, red morocco, gilt leaves. In Monasterio Sublacensi, MCCCCLXV. 40l. 19s.
1559. Lyndewode (Wilhelmi) Constitutiones provinciales Ecclesie Anglicanæ. Westmonasterium, Wynandum de Worde, MCCCXCVI. 5l. 15s. Bought by Mr. Dibdin.
1629. Mons Perfectionis. Emprynted by Rycharde Pynson in the 13th yere of our souerayne lorde Kynge Henry VIII.—Abbaye of the Holy Ghost. Emprynted at Westmestre by Wynkyn de Worde. 9l. 19s. 6d.
1672. Mirrour of the Worlde or Thymage of the same, red morocco, gilt leaves (SECOND EDITION). Caxton, me fieri fecit. 136l. 10s. Bought by Messrs. Longman and Co.
1777. Orologium Sapiencie. Thus endeth this present boke composed of diuerse fruytfull ghostly maters of whiche the forseide names followen to thentent that wel disposed persones that desiren to here or rede ghostly Informacons maye the sooner knowe by this lityll Intytelyng theeffectis of this sayd lytyll volume, in asmoche as the boke content of this lytyll boke is not of one mater only as here after ye maye knowe.

No.

AND HIGHLY FINISHED, with grotesque figures, ornaments, flowers, fruits, insects, &c. The letters of the text highly enriched with gold, 105*l*.

N. B. THIS SPLENDID MISSAL belonged to Mr. West.

The last three articles were purchased by Mr. Foster.

## THOMAS HEARNE'S PUBLICATIONS.

1104. Aluredi Beverlacensis Historia, LARGE PAPER. Oxon. 1716, 2*l*.
1105. Roberti de Avesbury, Historia de Mirabilibus gestis Edvardi II. plate, LARGE PAPER ———— *ib.* 1720. 6*l*.
1106. Benedictus Abbas Petroburgensis, de Vita et Gestis Henrici II. et Ricardi I. 2 tom. LARGE PAPER — *ib.* 1735. 25*l*. 4*s*.
1107. Thomæ Caii Vindicis Antiquitatis Academis Oxoniensis, 2 tom. LARGE PAPER ———— *ib.* 1730. 13*l*. 13*s*.
1108. Gulielmi Camdeni Rerum Anglicanarum Annales, portraits, 3 vol. ———— 1717. 2*l*. 7*s*.
1109. Collection of Curious Discourses, written by Eminent Antiquaries, LARGE PAPER, red morocco, gilt leaves. Oxford, 1720. 4*l*. 10*s*.
1110. Henrici Dodwelli de Parma Equestri Woodwardiana Dissertatio, plates, LARGE PAPER ———— Oxon. 1713. 5*l*.
1111. Adami de Demerham Historia de Rebus gestis Glastoniensibus, 2 tom. LARGE PAPER ———— *ib.* 1727. 11*l*. 11*s*.
1112. Chronicon sive Annales Prioratus de Dunstaple, 2 tom. LARGE PAPER ———— *ib.* 1733. 15*l*.
1113. Thomæ de Elmham Vita et Gesta Henrici Quinti, LARGE PAPER ———— *ib.* 1727. 8*l*. 8*s*.
1114. Johannis de Forduni Scotichronicon, plate, 5 tom. LARGE PAPER ———— *ib.* 1722. 12*l*. 12*s*.
1115. History and Antiquities of Glastonbury, plates, LARGE PAPER. Oxford, ———— 1722. 14*l*. 3*s*. 6*d*.
1116. Johannis Glastoniensis Chronica, 2 tom. LARGE PAPER, red morocco, gilt leaves ———— Oxon. 1726. 13*l*. 13*s*.
1117. Robert of Gloucester's Chronicle, 2 vol. LARGE PAPER. Oxford, 1724. ———— 12*l*. 5*s*.
1118. Walteri Hemingford Historia de rebus gestis Edvardi I. II. et III. 2 tom. LARGE PAPER: ———— Oxon. 1721. 5*l*.
1119. ———— et III. 2 tom. LARGE PAPER ———— *ib.* 1721. 28*l*. 7*s*.
1120. Hemingi Chartularium Ecclesiæ Wigorniensis, plate, 2 tom. LARGE PAPER ———— Oxon. 1723. 7*l*. 15*s*.
1121. ———— LARGE PAPER. ———— *ib.* 1723. 11*l*.
1122. Peter Langtoft's Chronicle, 2 vol. LARGE PAPER, Oxford, 1725. 10*l*.

No.

2345. *Speculum Humanae Salvationis*, PRINTED FROM WOODEN BLOCKS, *cum figuris ligno incisis*, blue morocco, 315*l*.

*Note*.—This is the FIRST EDITION of the Latin Publication under the above name; and seems conformable to the designation of it given by Heineken, at page 444 of his *Idée Generale*, &c. It is, in consequence, exceedingly curious; as presenting a specimen of a very early printed book, of which a *third* part is executed from blocks, both in the *cuts* and the *type*: of the remaining two third parts, the *cuts* are uniformly executed on wood, and the text is printed from *metal types*. The *fac-simile* which Heineken has given of the first two cuts, and of part of the text, is very much inferior to the original: an inference which Heineken himself is compelled to admit. It is now in the Marquis of Blandford's library. Our specimen (see Appendix, No. I) is a *fac-simile* of this very rare work.

2346. *Speculum Humanae Salvationis*. Belgice, *cum figuris ligno incisis*, red morocco, 252*l*.

*Note*.—Mecrman has been more fortunate in his *fac-simile* of the first two cuts of this impression, than Heineken in those of the preceding one. The *fac-simile* of the type is, however, much inferior in strength and proportion. The *cuts* are all executed upon wood; and worked off, like the previous ones, in *bistre-coloured ink*. The *type* is uniformly *metal*, and the ink very black. Bought by Messrs. Longman and Co. It has since passed into the splendid collection of Earl Spencer.

2505. *Tewrdannchts: ou les Avantures perilleuses du fameux Heros et Chevalier Tewrdannchts*, écrites en vers Teutoniques; par Melchior Pfintzing, et ornées de belles figures allégoriques, gravées en bois, PREMIERE EDITION. Nuremberg, 1517. Bought by Mr. Triphook. 14*l*. 14*s*.

2714. *Zamorensis Episcopi (Roderici Sancii vel potius Sanchez de Arevalo) Speculum vitæ Humanæ*, EDITIO PRINCEPS, red morocco, gilt leaves, wanting *Alphabetical Table*. Romæ, Conradus Sweynheim et Arnoldus Pannartz, MCCCCLXVIII. 8*l*. 8*s*.

## MISSALS ON VELLUM.

2718. *Hore divine virginis Marie, secundum usum Romanum*, a gold border around each leaf, with 90 large and small illuminations (*Printed*) Paris, Opera Egidii Hardouyn, 4*l*. 10*s*.

2717. *Missale Romanum*, with 43 illuminations, the borders and initials of many pages enriched and illuminated. *Printed*, 2*l*. 12*s*. 6*d*.

2719. *Missale Romanum*, with 103 large and small illuminations, the margins round each are beautifully painted with flowers, bound in old red morocco, 4to. This belonged to Philip Carteret Webb, Esq. 20*l*.

2720. *MISSALE ROMANUM*, supposed to be about the 16th Century, containing 72 CAPITAL ILLUMINATIONS, THE BORDERS MOST DELICATELY



No.

AND HIGHLY FINISHED, with grotesque figures, ornaments, flowers, fruits, insects, &c. The letters of the text highly enriched with gold, 105*l*.

N. B. THIS SPLENDID MISSAL belonged to Mr. West.

The last three articles were purchased by Mr. Foster.

## THOMAS HEARNE'S PUBLICATIONS.

1104. Aluredi Beverlacensis Historia, LARGE PAPER. Oxon. 1716, 9*l*.
1105. Roberti de Avesbury, Historia de Mirabilibus gestis Edvardi II. *plate*,  
LARGE PAPER ————— *ib.* 1720. 6*l*.
1106. Benedictus Abbas Petroburgensis, de Vita et Gestis Henrici II. et  
Ricardi I. 2 tom. LARGE PAPER ————— *ib.* 1735. 25*l*. 4*s*.
1107. Thomæ Caii Vindicis Antiquitatis Academis Oxoniensis, 2 tom.  
LARGE PAPER ————— *ib.* 1730. 13*l*. 13*s*.
1108. Gulielmi Camdeni Rerum Anglicanarum Annales, *portraits*, 3 vol.  
————— 1717. 2*l*. 7*s*.
1109. Collection of Curious Discourses, written by Eminent Antiquaries,  
LARGE PAPER, *red morocco, gilt leaves*. Oxford, 1720. 4*l*. 10*s*.
1110. Henrici Dodwelli de Parma Equestri Woodwardiana Dissertatio,  
*plates*, LARGE PAPER ————— Oxon. 1713. 5*l*.
1111. Adami de Demerham Historia de Rebus gestis Glastoniensibus,  
2 tom. LARGE PAPER ————— *ib.* 1727. 11*l*. 11*s*.
1112. Chronicon sive Annales Prioratus de Dunstaple, 2 tom. LARGE  
PAPER ————— *ib.* 1733. 15*l*.
1113. Thomæ de Elmham Vita et Gesta Henrici Quinti, LARGE PAPER  
————— *ib.* 1727. 8*l*. 8*s*.
1114. Johannis de Forduni Scotichronicon, *plate*, 5 tom. LARGE PAPER  
————— *ib.* 1722. 12*l*. 12*s*.
1115. History and Antiquities of Glastonbury, *plates*, LARGE PAPER. Oxford,  
————— 1722. 14*l*. 3*s*. 6*d*.
1116. Johannis Glastoniensis Chronica, 2 tom. LARGE PAPER, *red morocco*,  
*gilt leaves* ————— Oxon. 1726. 13*l*. 13*s*.
1117. Robert of Gloucester's Chronicle, 2 vol. LARGE PAPER. Oxford, 1794.  
————— 12*l*. 5*s*.
1118. Walteri Hemingford Historia de rebus gestis Edvardi I. II. et III.  
2 tom. LARGE PAPER: ————— Oxon. 1721. 5*l*.
1119. —————  
et III. 2 tom. LARGE PAPER ————— *ib.* 1721. 28*l*. 7*s*.
1120. Hemingi Chartularium Ecclesis Wigorniensis, *plate*, 2 tom. LARGE  
PAPER ————— Oxon. 1723. 7*l*. 15*s*.
1121. —————  
LARGE PAPER. ————— *ib.* 1723. 11*l*.
1122. Peter Langtoft's Chronicle, 2 vol. LARGE PAPER, Oxford, 1725. 10*l*.

No.

1123. *Johannis Lelandi Antiquarii Collectanea de Rebus Britannicis, plates,*  
6 tom. LARGE PAPER. — Oron. 1715. 13*l*.
1124. *Itinerary of John Leland the Antiquary, plates, 9 vol. LARGE PAPER*  
— — — Oxford, 1746-7. 57*l*. 15*s*.
1125. *Liber Niger Scaccarii, 2 tom. LARGE PAPER. Oron. 1728. 3*l*. 4*s*.*
1126. *Titii Livii Foro-Julienſis Vita Henrici Quinti, LARGE PAPER. ib. 1716.*  
6*l*. 8*s*. 6*d*.
1127. *Gulielmi Neubrigensis Historia, 3 tom. plates, LARGE PAPER. ib,*  
1719. 12*l*. 12*s*.
1128. *Thomas Otterbourne et Johannes Whethamstede de Rebus Anglica-*  
*nſis, 2 tom. LARGE PAPER. ib. 1732. 15*l*. 15*s*.*
1129. *Historia Vitæ et Regni Ricardi II. LARGE PAPER. ib. 1729. 10*l*. 10*s*.*
1130. *Gulielmi Roperi Vita D. Thomæ Mori, portrait, LARGE PAPER,*  
— — — 1716. 26*l*. 15*s*.
1131. *Johannis Rossi Antiquarii Warwicensis Historia rerum Angliæ, plate,*  
*LARGE PAPER. — Oron. 1745. 6*l*. 16*s*. 6*d*.*
1132. *Thomæ Sprotti Chronica, plate, LARGE PAPER. ib. 1719. 4*l*.*
1133. *Textus Roffensis, LARGE PAPER. ib. 1720. 4*l*.*
1134. *Johannis de Trokelowe Annales Edvardi II. LARGE PAPER. ib. 1729.*  
21*l*.
1135. *Vindication of those who take the Oath of Allegiance, portrait of*  
*Hearne and plate, LARGE PAPER. — 1731. 5*l*. 5*s*.*
- Of these Nos. 1104—07, 1119, 1124, 1131, 1134, and 1135, were  
purchased by his Grace the Duke of Devonshire.

Here then we terminate our excerpts from the Merly Library ;  
of which it only remains to add, that its late learned owner  
printed (privately for the use of his friends) *A Catalogue*  
*of the books in the library of Ralph Willett, Esq. at Merly*  
*in Dorsetshire, 1790, 8vo.* and also a *Description of the li-*  
*brary at Merly, 8vo.* Copies of both these volumes are in the  
library of the Royal Institution.

The purchaser of the sale catalogue (copies of which with  
prices and purchasers' names sell for £1. 1*s*.) should see  
that it has a catalogue of botanical drawings, and books  
omitted, the articles of which are numbered from 2721 to  
2806. A list of the prices, at which the articles were sold,  
was published in 8vo, shortly after the sale.

A Catalogue of the entire and very valuable Library  
of the late Joseph Windham, Esq. 1811, 8vo.

Few learned men have possessed a more extensive knowledge of MSS. and books than Baluze, the learned librarian of the illustrious Colbert; whose collection of books was indebted to Baluze's diligence for part of its richest treasures. Baluze died at Paris in 1718, at the age of eighty-eight years. His catalogue is not very common, and the *third* volume is exceedingly scarce. A copy of the two first volumes is in the British Museum.

**Bibliothecæ Barberinæ, qua FRANCISCUS BARBERINUS, S. R. E. Cardinalis suæ familiæ ædes ad Quirinalem magnificentiores reddidit, index. Romæ, 1681. Tomi tres libros typis editos complectentes. Romæ, 2 vols. folio.**

In this splendid catalogue the books are disposed alphabetically: a copy of it is in the British Museum.

**Catalogue des Livres de la Bibliothèque de feu l'Abbé BARTHELEMY. Paris, an IX. (1800) 8vo.**

M. Barthelemy's library was very valuable, and contained a great number of books which had formerly belonged to the celebrated Huet: its value was enhanced from many of the volumes containing MS. notes by Barthelemy.

**Catalogue des Livres de la Bibliothèque de feu M. de BETHUNE CHAROST. Paris, 1802, 8vo.**

In this catalogue will be found very complete collections of antient literary journals, both French and foreign.

**Catalogue des Livres de la Bibliothèque de M. BLONDEL. Paris, 1797, 8vo.**

Particularly rich in works of natural history.

**Catalogue des Livres de la Bibliothèque de M. BONNEMET. Paris, 1771, 8vo.**

A small library, but containing excellent books, particularly of French authors, of the best editions, and beautifully bound.

A curious catalogue, particularly for books in foreign languages: the books, though very indifferently bound, fetched exorbitant sums.

La Biblioteca Aprosiana, passatempo auttunnale di Cornelio Aspasio antivigilmi trà vagabondi di Tabbia detto l'Aggirato. Bologna, 1673, 12mo. (733 pages.)

This work of Angelico Aprosio de Vintimiglia's is extremely rare: a second volume was announced which never appeared. John Christopher Wolfius translated the principal part of it into Latin under the following title: *Bibliotheca Aprosiana, liber rarissimus, et à nonnullis inter ἀνεδότους numeratus, jam ex lingua Italica in Latinam conversus*. Hamburgi, 1734, 8vo, with a preface and notes. Wolfius's translation begins at p. 262 of the original work, the preceding part being a confused medley, in which, however, (Peignot says) some curious things are to be met with which will elsewhere be sought in vain. Wolfius has been charged with translating Italian titles into Latin, in such a manner that they cannot be recognized. A copy of the Latin work, which is also of rare occurrence, is in the British Museum. To this work is sometimes added Villani's *Visiera Alzata*, &c. mentioned, *supra*, p. 548.

Catalogue des Livres du Cabinet de M. le Comte d'Artois. Paris, 1783, royal 8vo, or small 4to.

A very limited number only was struck off.

Catalogue des Livres de MM. les Avocats au parlement de Paris. (Par M. Drouet, leur bibliothécaire.) Paris, 1787, 3 vols. 8vo.

This catalogue was never published for sale.

Bibliotheca BALUZIANA, seu Catalogus bibliothecæ V. Cl. Steph. Baluzii Tutelensis. Paris, 1719, 3 vols. 12mo.

six. The edition of 1745, however, is every way preferable to that of 1753, by Martin, on account of the beauty of its execution, and also because it is understood to contain some notices of works which are not included in the latter. Martin's catalogue of 1753 (in 8vo.) is comparatively of little value without the prices. M. Peignot mentions a third catalogue of part of this library, intituled, *Catalogue des Livres provenant de la Bibliothèque du M. de Boze*. Paris, 1754, 8vo. At the beginning of which is a note stating that part of the books having been taken out of M. de Boze's library, it was thought proper to publish a catalogue of such as remained, and which were to be offered for sale.

All these catalogues are worthy of a place in every bibliographical collection.

Notice des Livres précieux de M. BOZERIAN, la plupart reliés par lui, ou brochés et en feuilles. Paris, an VI. (1798) 8vo.

Another Catalogue of the same. Paris, 1811, 8vo.

These small catalogues are curious, both on account of the selection of the editions described, as well as the beautiful execution of the bindings.

Joh. Gott. Immanuel BREITKOPF Bibliotheca. Lipsiæ, 1798, 99, 2 vols. 8vo.

A rare and interesting catalogue.

Index librorum ab inventa Typographiæ ad annum 1500, a Laire, 1791, 2 vols. 8vo.

See a notice of this work, *supra*, p. 538, in addition to which it may be stated that this truly precious collection formerly belonged to the Cardinal Lomenie de BRIENNE, and was sold at Paris in 1792. Many of the articles described are of extreme rarity: the number of works sold was 1371, of articles withdrawn 38; and the sale produced 106,324 livres 19 sous. Of this well printed catalogue, as well as of the following,

This small collection of books was bought by M. de la Vallière for eighteen or twenty thousand livres, and formed one of the principal ornaments of his library, at the sale of which almost all the volumes that had belonged to M. Bonnemet produced extraordinary prices.

Catalogue des Livres rares, singuliers, et très bien conditionnés de feu BONNIER, ministre plenipotentiaire au congrés de Rastadt. Paris, an VIII. 8vo.

This catalogue contains many rare and curious articles: *four* copies of it were struck off on Dutch paper.

Catalogue des Livres de la Bibliothèque du Grand Conseil, par l'Abbé BOUDOT, avec une table des auteurs. Paris, 1739, 8vo.

Catalogue des Livres de la Bibliothèque de S. E. M. le Comte de BOUTOURLIN; revu par MM. A. Barbier et Ch. Pougens, suivi d'une table des auteurs. Paris, an XIII. (1805) 8vo.

This catalogue was printed at the Comte de B.'s expense, for presents: there are a few copies on fine vellum paper.

Catalogue des Livres de M. (Claude Gros) de Boze. Paris, imprim. royale, 1745, small folio.

A very valuable edition of an equally valuable catalogue: M. de Boze, the collector of this library, is advantageously known as the author of *Histoire de l'Académie royale des Inscriptions et Belles Lettres*, &c. Paris, 1740, 8vo. The catalogue was compiled in 1742, by Boudot, the father, a bookseller, though not published by him in 1745. (Barbier, Dict. des Anonymes, vol. II. No. 8002.) A considerable difference in opinion exists among bibliographers as to the number of copies struck off. It is certain that the impression consisted only of a small number: Bauer fixes the number at *twenty-five*. De Bure (and after him Fournier) at fifty; others at thirty-

six. The edition of 1745, however, is every way preferable to that of 1753, by Martin, on account of the beauty of its execution, and also because it is understood to contain some notices of works which are not included in the latter. Martin's catalogue of 1753 (in 8vo.) is comparatively of little value without the prices. M. Peignot mentions a third catalogue of part of this library, intituled, *Catalogue des Livres provenant de la Bibliothèque du M. de Boze*. Paris, 1754, 8vo. At the beginning of which is a note stating that part of the books having been taken out of M. de Boze's library, it was thought proper to publish a catalogue of such as remained, and which were to be offered for sale.

All these catalogues are worthy of a place in every bibliographical collection.

Notice des Livres précieux de M. BOZERIAN, la plupart reliés par lui, ou brochés et en feuilles. Paris, an VI. (1798) 8vo.

Another Catalogue of the same. Paris, 1811, 8vo.

These small catalogues are curious, both on account of the selection of the editions described, as well as the beautiful execution of the bindings.

Joh. Gott. Immanuel BREITKOPF Bibliotheca. Lipsiæ, 1798, 99, 2 vols. 8vo.

A rare and interesting catalogue.

Index librorum ab inventa Typographiæ ad annum 1500, a Laire, 1791, 2 vols. 8vo.

See a notice of this work, *supra*, p. 538, in addition to which it may be stated that this truly precious collection formerly belonged to the Cardinal Lomenie de BRIENNE, and was sold at Paris in 1792. Many of the articles described are of extreme rarity: the number of works sold was 1371, of articles withdrawn 38; and the sale produced 106,324 livres 19 sous. Of this well printed catalogue, as well as of the following,

there are a few copies on large paper. The four alphabetical tables or indexes appended to these volumes are rather calculated to perplex than to facilitate reference.

*Catalogue des Livres précieux de M. de B.... (Lomenie de BRIENNE).* Paris, 1792, 8vo.

Peignot mentions a third catalogue of books, belonging to the same judicious collector, compiled by M. Maugé, and published in 1797, 8vo.

*Catalogus Bibliothecæ BRUHLIANÆ.* Dresdæ, 1750—56, 4 vols. folio.

The books described in this catalogue now form part of the King of Saxony's library at Dresden.

*Catalogue d'une partie des Livres de la Bibliothèque de Rich. Franc. Phil. BRUNCK.* Strasbourg, an IX. (1801), 8vo.

Of peculiar value to collectors of editions of the classics: this catalogue is very rich in beautiful editions and fine Greek works.

*Bibliotheca Bultelliana; seu Catalogus Bibliothecæ Car. BULTEAU, digestus a Gab. Martin, cum indice auctorum alphabetico.* Paris, 1711, 2 vols. 12mo.

A copy of this well executed catalogue is in the British Museum, and also in the library of the London Institution. M. Bulteau, who formed the library described, was particularly skilled in profane history: he died in 1710, aged 84 years.

*Catalogus Bibliothecæ BUNAVIANÆ.* Lipsiæ, tom. i. 1750. tom. ii. 1753. tom. iii. 1755, 4to.

This excellent catalogue was compiled by J. M. Franckius: the three volumes are usually bound in six or seven. The catalogue was never completed: and the books described in it are deposited in the royal library at Dresden. The method



sumpta, cum interpretatione latinâ studio et operâ Bernardi de Montfaucon. Paris, 1715, folio.

The MSS. described in this very valuable catalogue are about 400 in number. Many of them were obtained from the monasteries on Mount Athos. Montfaucon describes each MS., ascertains its age, and endeavours, by conjecture, to fix the time when it appeared. A considerable number of the MSS. formerly belonging to the chancellor Seguier, is in the British Museum.

*Bibliotheca Colbertina*: seu Catalogus Librorum Bibliothecæ, quæ fuit primum ill. V. D. J. B. COLBERT, regni administri, deinde ill. D. J. B. Colbert march. de Seignelay, postea rev. et ill. D. J. Nic. Colbert, Rothomagensis archiepiscopi, ac demum ill. D. Caroli Leonorii Colbert, Comitis de Seignelay. Paris, 1728, 3 vols. 8vo.

These three volumes, which are very rarely to be met with, contain accounts of a great number of scarce and curious works: the first keeper of the Colbertine library was the celebrated Baluze (noticed p. 694, *supra*). A copy of this catalogue is in the British Museum.

*Bibliotheca, sive Antiquitates Urbis CONSTANTINOPOLITANÆ* (curante Joanne Hartungo). Argentorati, 1578, 4to.

One of the rarest bibliographical tracts extant: a copy (No. 6521), in the Duke of Roxburghe's library, was sold to the Rev. T. F. Dibdin, for 1l. 11s. 6d. As neither De Bure, Brunet, Fournier, nor any other bibliographers (Peignot excepted, who gives *two* lines to his notice), have described this work, the following particulars, extracted from the preface to the Roxburghe catalogue may not be unacceptable. Hartung's *Bibliotheca*, with the exception of a few notices of antiquities, consists chiefly of a catalogue of MSS. of several

**Catalogue des Livres de M. L. C. D. L. (le CAMUS DE LIMARE).** Paris, Didot, 1779, 12mo.

Of this catalogue a very small number (Brunet says 25) was printed; and, having never been exposed to sale, it is exceedingly rare. This, he observes, constitutes its sole merit: it contains 150 pages. The catalogue of the same library, published by De Bure in 1786, 8vo, though more common, is every way preferable: the sale prices are printed in it. This catalogue is distinguished by a beautiful and very rich series of the best works on natural history, which sold at very high prices. A *third* catalogue was published by Santus, at Paris, in 1795, 8vo.

**Catalogue des Livres du Cabinet de feu M. Armand Gaston CAMUS, archiviste.** Paris, 1805, 8vo.

M. Camus died in 1804: his catalogue will claim a place on every bibliographer's shelf. To considerable learning he added a very extensive knowledge of books: several pieces of his are noticed in the course of this work.

**Catalogue des Livres de la Bibliothèque de feu M. J. CHENIER, de l'Institut de France, précédé d'une notice historique sur sa vie et ses ouvrages.** Paris, 1811, 8vo.

Curious for the selection of articles, and the beauty of their bindings. The books consisted of the finest productions of the Giunta, Aldine, Elzevir, Didot, and other presses, together with many curious tracts. The sale took place in August and September 1811, and the books produced high prices.

*Bibliotheca COISLINIANA, olim Seguieriana, sive manuscriptorum omnium græcorum, quæ in eâ continentur, accurata descriptio: accedunt anecdota multa, quæ ad palæographiam pertinent, ex eâdem bibliothecâ de-*

sumpta, cum interpretatione latinâ studio et operâ Bernardi de Montfaucon. Paris, 1715, folio.

The MSS. described in this very valuable catalogue are about 400 in number. Many of them were obtained from the monasteries on Mount Athos. Montfaucon describes each MS., ascertains its age, and endeavours, by conjecture, to fix the time when it appeared. A considerable number of the MSS. formerly belonging to the chancellor Seguier, is in the British Museum.

*Bibliotheca Colbertina*: seu Catalogus Librorum Bibliothecæ, quæ fuit primum ill. V. D. J. B. COLBERT, regni administri, deinde ill. D. J. B. Colbert march. de Seignelay, postea rev. et ill. D. J. Nic. Colbert, Rothomagensis archiepiscopi, ac demum ill. D. Caroli Leonorii Colbert, Comitis de Seignelay. Paris, 1728, 3 vols. 8vo.

These three volumes, which are very rarely to be met with, contain accounts of a great number of scarce and curious works: the first keeper of the Colbertine library was the celebrated Baluze (noticed p. 694, *supra*). A copy of this catalogue is in the British Museum.

*Bibliotheca, sive Antiquitates Urbis CONSTANTINOPOLITANÆ* (curante Joanne Hartungo). Argentorati, 1578, 4to.

One of the rarest bibliographical tracts extant: a copy (No. 6521), in the Duke of Roxburghe's library, was sold to the Rev. T. F. Dibdin, for 1*l.* 1*1s.* 6*d.* As neither De Bure, Brunet, Fournier, nor any other bibliographers (Peignot excepted, who gives *two* lines to his notice), have described this work, the following particulars, extracted from the preface to the Roxburghe catalogue may not be unacceptable. Hartung's *Bibliotheca*, with the exception of a few notices of antiquities, consists chiefly of a catalogue of MSS. of several

(according to Peignot, of *eight*) private libraries of Constantinople: it has no other introduction than some flattering verses, addressed by Geo. Calaminius to the editor. It therefore leaves the reader in ignorance, by what means Hartung came to the knowledge of these MSS., many of which have come down to the present times; while others are only known to us by scattered fragments, or by the melancholy reflexion that they *once* existed! Such is the following: "MENANDRI COMŒDIÆ INTEGRÆ 24, *explicatæ a Michaele Psello.*" (Biblioth. Const. p. 10). This little tract, consisting of only *twenty-four leaves* in small quarto, is of the most uncommon occurrence, and was unknown to Possevin, Levallatius, and Lambecius. See Pref. to Roxb. Cat. pp. 12—14, which contains a curious account of plagiarism committed by Du Verdier in his Biblioth. Franç., relative to this very book. A short account of Hartung is given by Mr. Beloe, Anecdotes, vol. V. pp. 325—327.

**Bibliothecæ Joannis CORDESII Catalogus, cum Indice titulorum.** Paris, 1643, 4to.

This highly esteemed and now rare catalogue was compiled by the celebrated Gabriel Naudé, agreeably to the method recommended in his *Advis pour dresser une Bibliothèque*: Jean de CORDES, canon of Limoges, was an excellent judge of books, of which he was passionately fond, and often debarred himself of the necessities of life, that he might increase his library! On his death, in 1642 (aged 72), his books were purchased by Cardinal Mazarine; and on the dispersion of his library, the valuable MSS. passed into the Royal Library. Naudé has prefixed to the catalogue an interesting eulogium on his patron: a copy of it is in the British Museum.

**Catalogue des Livres rares et précieux et de manuscrits, composant la bibliothèque de M. — (de Cotte).** Paris, an XII. 1804, 8vo.

An interesting catalogue, of which there are a few copies on large paper: many of the articles described sold at exorbitant prices. Some of the most curious articles were purchased by M. Didot, and are noticed in his catalogue, which is described *infra*, p. 703, 704.

Catalogue de la Bibliothèque de M. COUVAY. Paris, 1728, folio.

This catalogue was never intended for sale; the impression was very limited, and wholly distributed among the proprietor's friends.

Catalogue Raisonné de la Collection de Livres de M. Pierre-Antoine CREVENNA. (Amst.) 1776, 6 vols. 4to.

An excellent and rare work, in which the *editiones principes* are accurately described, and the mistakes of De Bure occasionally corrected: it is indispensable to the bibliographical student. Peignot mentions that he has seen two copies on fine Dutch paper, one of which is in the library of the arsenal. The London Institution possesses a copy of this work.

Catalogue Raisonné des Livres de la Bibliothèque de Pierre-Antoine Bolongaro Crevenna. Amst. 1789, 5 vols. 8vo.

This is the sale catalogue, of which 50 copies were struck off in 4to, on fine Dutch paper. It contains a greater number of articles than the preceding catalogue, but there are few notes: the sale of the books described in it took place in 1789, during M. Crevenna's life. The sale prices are printed at the end of vol. I., in Dutch florins. After his death appeared *Catalogue de la Bibliothèque de feu M. Pierre-Antoine Bolongaro Crevenna*. Amst. 1793, 8vo. It contains a select number of works, particularly on literary history, which the learned collector had reserved for his own use. It is become

rare. All these catalogues are both valuable and useful to the bibliographer.

**Catalogue des Livres, etc. etc. de la Bibliothèque de feu J. F. G. DECLER.** Paris, an X. (1802), 8vo.

This catalogue contains some curious articles, particularly to bibliographers: many of them relate to the infancy of printing.

**Catalogue des Livres de feu M. Fr. Ambr. DIDOT l'ainé, ancien imprimeur.** Paris, an XIII. (1804), 8vo.

**Catalogue des Livres de M. F. D. (Firmin Didot).** Paris, 1808, 8vo.

M. Didot, having purchased the fine library of M. Naigeon, in 1808 sold such books as he had no farther occasion to keep, together with some duplicates, and several books belonging to his own private library, which he disposed of in 1811. The catalogue of it is announced in the following article.

**Catalogue des Livres rares, précieux, et très bien conditionnés, du Cabinet de M. Firmin DIDOT.** Paris, 1810, 8vo.

1018 articles.—No catalogue (Peignot justly remarks) ever before presented, in a thousand articles, such a rich assemblage of beautiful and rare editions of the classics; all the copies of which were selected by M. Didot, or previously by M. Naigeon, and possessed a degree of beauty truly extraordinary and remarkable. Peignot adds, that 25 copies were struck off in royal vellum paper. What prices these books fetched we have no means of ascertaining; but how truly the collection was called, both "*rare*" and "*precious*," the few following articles will sufficiently assert.

#### EARLY PRINTED BOOKS.

The *Bible*, executed by Gutenberg and Fust, at Mayence, 1456; *Augustine de Civitate Dei*, Moguntiae, 1467; *S. Thomæ Secunda Secunda*,

**Catalogus Librorum bibliothecæ Joachimi FAULTRIER, digestus a Prospero Marchand. Paris, 1709, 8vo.**

The *Avis au lecteur* to this catalogue contains a brief but interesting notice of the collector, M. Faultrier : in the preface, Martin has given the bibliographical system, according to which the books are arranged ; and to this succeeds a table of the classes and sections of the catalogue, in which he reduces his theory to practice. This system was the basis of De Bure's, (see p. 558, *supra*.) Gabriel Martin, the author of it, was an eminent bookseller at Paris, distinguished more by his probity and urbanity of manners than by skill in his profession. He died in 1761, aged 83 years ; and between 1705 and that year, he drew up (with the aid of his son Claude Martin) 148 catalogues of libraries, 22 of which are furnished with tables of authors. All his catalogues are esteemed, particularly those of MM. de Boze, Baltean, Colbert, Du Fay, Hoym, Faultrier, &c. &c. Peignot, *Dict. de Bibliol.* tom. i. p. 422. tom. ii. p. 236.

**Catalogue des Livres de la bibliothèque de feu M. l'Abbé FAVIER, prêtre, à Lille. Lille, 1765, 8vo.—Catalogue des Estampes et Tableaux du Cabinet de feu M. l'Abbé Favier. Lille, 1765, 8vo.**

Both these voluminous catalogues attest the taste and immense researches of the Abbé Favier : his library contained an almost complete collection of works relative to the history of the Netherlands, and of Lille in particular ; it was also rich in foreign literature.

**Catalogo della Libreria FLONCEL, osia de' libri Italiani del signor Alberto Francesco FLONCEL, con annotazioni da lui medesimo apposte a diverse libri, e indice alfabetico degli autori. Paris, 1774, 2 vols. 8vo.**

This catalogue will be exceedingly useful to collectors of Italian literature.

**Bibliotheca D'Orvilliana: sive Catalogus librorum instructiss. Bibliothecæ viri summi D. Jacobi Philippi D'ORVILLII, dum in vivis esset. Amst. [1764] 8vo.**

As M. D'Orville was one of the most eminent critics of the last century, this circumstance will give his catalogue a place in every collection, which relates to classical literature and antiquities. Copies are in the British Museum and London Institution. D'Orville was professor of history, eloquence, and Greek, at Amsterdam, from 1736 to 1742, and filled that office with the greatest reputation. He resigned it, in order to devote himself wholly to study and composition: his works are highly esteemed for their critical acumen. D'Orville died in 1751.

**Bibliotheca Duboisiana: ou catalogue de la bibliothèque de feu son eminence le cardinal Du Bois, recueillie ci-devant par M. l'Abbé Bignon. A la Haye, 1725, 4 vols. 8vo.**

An elegant and well-chosen collection: a copy of this catalogue is in the British Museum.

**Catalogus Librorum bibliothecæ Caroli Hieronymi de Cistiemay DU FAY, digestus et descriptus a Gabriele Martin, cum indice alphabetico. Paris, 1725, 8vo.**

A well executed catalogue of a rich and judicious collection of books.

**Catalogue des Livres de M. d'ENNERY. Paris, 1786.**

Contains many curious works relative to antiquities and numismatics: a copy of it is in the library of the London Institution.

**Bibliotheca manoscritta di Tom. Gius. FARSETTI (da J. Morelli). Venezia, 1771—80, 2 vols. 12mo.**

A work held in very high estimation.



**Catalogus Librorum bibliothecæ Joachimi FAULTRIER,**  
digestus a Prospero Marchand. Paris, 1709, 8vo.

The *Avis au lecteur* to this catalogue contains a brief but interesting notice of the collector, M. Faultrier : in the preface, Martin has given the bibliographical system, according to which the books are arranged ; and to this succeeds a table of the classes and sections of the catalogue, in which he reduces his theory to practice. This system was the basis of De Bure's, (see p. 558, *supra*.) Gabriel Martin, the author of it, was an eminent bookseller at Paris, distinguished more by his probity and urbanity of manners than by skill in his profession. He died in 1761, aged 83 years ; and between 1705 and that year, he drew up (with the aid of his son Claude Martin) 148 catalogues of libraries, 22 of which are furnished with tables of authors. All his catalogues are esteemed, particularly those of MM. de Boze, Balteau, Colbert, Du Fay, Hoym, Faultrier, &c. &c. Peignot, *Dict. de Bibliol.* tom. i. p. 422. tom. ii. p. 236.

**Catalogue des Livres de la bibliothèque de feu M. l'Abbé FAVIER, prêtre, à Lille.** Lille, 1765, 8vo.—**Catalogue des Estampes et Tableaux du Cabinet de feu M. l'Abbé Favier.** Lille, 1765, 8vo.

Both these voluminous catalogues attest the taste and immense researches of the Abbé Favier : his library contained an almost complete collection of works relative to the history of the Netherlands, and of Lille in particular ; it was also rich in foreign literature.

**Catalogo della Libreria FLONCEL, osia de' libri Italiani del signor Alberto Francesco FLONCEL, con annotazioni da lui medesimo apposte a diverse libri, e indice alfabetico degli autori.** Paris, 1774, 2 vols. 8vo.

This catalogue will be exceedingly useful to collectors of Italian literature.

Catalogue des Livres de M. L. J. GAIGNAT. Paris, 1769, 8vo.

This valuable and highly esteemed catalogue forms a continuation to De Bure's *Bibl. Instruct.* see p. 532, *supra*. The erudite notices it contains render it indispensable to the bibliographical student. 50 copies were taken off, on 4to. paper.

Catalogue des Livres du cabinet de M. G. D. P. (GIRARDOT de Prefond) avec une table d'auteurs et quelques éclaircissements sur la rareté des livres et le choix d'editions. Par Guillaume-François De Bure. Paris, 1757, 8vo.

This catalogue has long and deservedly been esteemed: large paper copies are scarce and dear. It is terminated by a list of the *variorum* editions, in 245 vols. which sold for 1600 livres. A list of the editions *ad Usum Delphini*, in 60 vols. 4to. and by a table of authors.

Catalogue des Livres de la bibliothèque du Comte Alexis de GOLOWKIN. Leipsic, 1798, royal 4to.

This very curious catalogue consists of 100 pages, and contains only the rarest and most valuable articles. *Twenty-five copies* only were struck off, on indifferent paper: the typographical part is not very correct. Only two copies are known to be in France. In this country, we believe, it is unknown.

Catalogue des Livres rares et précieux de feu M. GOUTTARD, avec une table des auteurs. Paris, 1780. 8vo.

A beautiful collection of classics. Desirable as this catalogue is to the collector, it is not very common; some copies are on large paper.

Catalogue des Livres de feu J. B. G. HAILLET de Couronne. Paris, 1811, 8vo.

**Catalogue des Livres rares et de manuscrits curieux** (de M. JARDEL, de Soissons). Paris, 1773, 8vo.

*Forty* copies only were struck off, and circulated on the Continent by the proprietor, in the hope of meeting with a purchaser for his library. In this object, M. Jardel was disappointed. On his death, a sale catalogue of part of his *Livres précieux manuscrits et imprimés* was printed at Paris, an VII. (1799) in 8vo.

**Catalogue des Livres de M. J. (JELIOTTE).** Paris, 1783, 8vo.

The collector of this library was a celebrated singer at Paris: his catalogue is curious on account of the Italian books it contains; they are classed according to the singular plan recommended by the Abbé Rive. Three or four copies were struck off, on large Dutch paper.

**Catalogue des Livres de la Bibliothèque de la Maison professe des ci-devant JESUITES; avec une table des auteurs.** Paris, 1764, 8vo.

**Catalogus Manuscriptorum codicum collegii Claramontani, &c. uterque digestus et notis illustratus** (a Fr. Clement, et L. G. Oudard Feudrix de Brequigni). Paris, 1764, 8vo.

This catalogue describes the books in the Jesuits' College at Clermont, which, on the dispersion of that Society, was called the College of Louis le Grand, and latterly, the Imperial Lyceum. The whole of their MSS. was purchased by Meerman in 1764, for 15,000 livres.

**Catalogue des Livres choisis dans les différentes Bibliothèques des ci-devant Jésuites des Pays-Bas.** Bruxelles, 1780, 8vo.

A few copies of this catalogue are on large paper.

**Bibliothèque Universelle, choisie, ancienne et moderne, contenant une très-curieuse collection de livres, comme aussi plusieurs anciens manuscrits, recueillis à grand frais**

One of the most deservedly esteemed of Martin's catalogues : the books in Count Hoym's fine library are easily known by his arms, which are stamped on each of the covers. The singular beauty of their binding, and their perfect state of preservation never fail to produce a smart competition, whenever any of them are offered for sale. A considerable number of the Count's books was in M. Didot's library.

*Bibliotheca Hulsiana: sive Catalogus Librorum, quos magno labore collegit vir consularis Samuel HULSIUS. Hag. Com. 1730, 8vo. 4 vols. in 6 parts.*

A copy of this excellent catalogue is in the British Museum : the books were sold by Messrs. Swart and De Hondt, at the Hague, in 1730. A short analysis of the catalogue is given by Mr. Dibdin (*Bibliom.* p. 110).

*Catalogus Librorum bibliothecæ Josephi Renati IMPERIALIS, cardinalis, editore Justo Fontanini. Romæ, 1711, folio.*

In this ably executed catalogue, the books are given alphabetically, according to the author's names, with a special notice also of *every* detached tract, letter, dissertation, &c. occurring in the great collections of councils, the *Bibliotheca Patrum*, the *Thesauri* of Grævius, Gronovius, &c. &c. It is greatly to be desired, Peignot justly remarks, that catalogues of great libraries should be compiled in a similar manner, which is so well calculated to facilitate the inquiries of the studious. Frankius adopted this excellent plan in compiling the *Bibliotheca Bunaviana* : and we add with pleasure, that a somewhat similar method is adopted in the catalogue of the Signet Library, and in those of the Royal and London Institutions. In the conclave of 1730, Cardinal Imperiali wanted only *one* vote, to be elected pope : on his death in 1737, he bequeathed his splendid library to the public.

**Catalogue des Livres rares et de manuscrits curieux** (de M. JARDEL, de Soissons). Paris, 1773, 8vo.

*Forty* copies only were struck off, and circulated on the Continent by the proprietor, in the hope of meeting with a purchaser for his library. In this object, M. Jardel was disappointed. On his death, a sale catalogue of part of his *Livres précieux manuscrits et imprimés* was printed at Paris, an VII. (1799) in 8vo.

**Catalogue des Livres de M. J. (JELIOTTE).** Paris, 1783, 8vo.

The collector of this library was a celebrated singer at Paris: his catalogue is curious on account of the Italian books it contains; they are classed according to the singular plan recommended by the Abbé Rive. Three or four copies were struck off, on large Dutch paper.

**Catalogue des Livres de la Bibliothèque de la Maison professe des ci-devant JESUITES; avec une table des auteurs.** Paris, 1764, 8vo.

**Catalogus Manuscriptorum codicum collegii Claramontani, &c. uterque digestus et notis illustratus** (a Fr. Clement, et L. G. Oudard Feudrix de Brequigni). Paris, 1764, 8vo.

This catalogue describes the books in the Jesuits' College at Clermont, which, on the dispersion of that Society, was called the College of Louis le Grand, and latterly, the Imperial Lyceum. The whole of their MSS. was purchased by Meerman in 1764, for 15,000 livres.

**Catalogue des Livres choisis dans les différentes Bibliothèques des ci-devant Jésuites des Pays-Bas.** Bruxelles, 1780, 8vo.

A few copies of this catalogue are on large paper.

**Bibliothèque Universelle, choisie, ancienne et moderne, contenant une très-curieuse collection de livres, comme aussi plusieurs anciens manuscrits, recueillis à grand frais**

par feu M. Henri JUSTICE, de Rufforth, Escuier. A La Haye, 1763 (in two parts), 8vo.

The first part of this very curious catalogue contains 1658 articles; the second, 4356 articles. The whole was sold by auction at the Hague, in October, November, and December, 1763. A copy of the entire catalogue is among the literary treasures of the British Museum. To the first part is prefixed a preface, in Latin, English, and French; from which we learn that Mr. Justice (so well known in the literary world for his celebrated edition of Virgil, in 5 vols. 8vo.) was upwards of 40 years making this collection; on which he bestowed great expense and pains, not only in England and Holland, but also in his travels through France, Flanders, Italy, and Germany. This collection contains the best editions of the most eminent printers, as the Aldi, Giunti, Stephens, Elzevir, &c. &c. together with numerous other works; which, though of rare occurrence, are found twice, thrice, or oftener in the present catalogue; which also comprises a pretty assemblage of ancient MSS. This curious catalogue will amply repay the researches of the studious. Some of the MSS. were on vellum, beautifully illuminated. It seems that purchasers were not obtained for the whole of this library in 1763, as four years afterwards another catalogue was published at the Hague, intitled, *Catalogue des Livres curieux et rares, en toutes sortes de facultés et langues, composé du restant des livres de M. Henri Justice de Rufforth*, 1767, 8vo. This last article is noticed by Peignot, who appears not to have known of the first catalogue, of 1763.

Catalogue des Livres de M. de LALANDE, astronome. Paris, 1808, 8vo.

Catalogue des Livres, imprimés et manuscrits, de la Bibliothèque du President LAMOIGNON (redigé par L. Fr. Delatour), avec une table (analytique) des auteurs et des anonymes. Paris, 1770, folio.

An exceedingly rare catalogue; 15 copies only were struck off, on cotton paper, manufactured *par singularité* at Angoulême.

Catalogue des Livres de la Bibliothèque de feu M. de LAMOIGNON. Paris, 1791, 8vo.

The sale catalogue of M. de Lamoignon's fine library, which was purchased in 1791 by Mr. T. Payne, and has since been dispersed by public sale. (Dibd. Bibl. p. 112.)

Catalogue des Livres de M. L. . . . (LAMY). Paris, 1808, 8vo.

An excellent catalogue; six copies were struck off on large Dutch paper.

Catalogue des Livres précieux, et de la plus belle conservation, de la Bibliothèque de M. \*\*\* (LEGENBRE). Paris, 1797, 8vo.

A small collection, but distinguished by the value of its articles. Had this amateur (Peignot remarks) retained his books, and continued to make acquisitions with the same ardour with which he began, his library would have been one of the finest in Paris.

Catalogue des Livres composant la Bibliothèque de feu M. Matheus LESTEVENON. A La Haye, 1798, 8vo.

This catalogue indicates a considerable number of anonymous and pseudonymous works; but it must be consulted with caution. It is not exempt from typographical errors, and 50 works are ascribed to authors who never wrote them. (Barbier, Dict. des Anonymes, No. 637.)

Catalogue des Livres de la Bibliothèque de feu C. L. L'HERITIER de Brutelle, avec un extrait de l'éloge de L'Heritier, par Cuvier. Paris, 1802, 8vo.

A precious collection of books, particularly in the botanical department. Charles Louis Heritier, to whose botanical

discoveries we owe so much, was born at Paris in 1746, and was assassinated by some unknown miscreants, on the night of August 10th, 1801, on his return home from the institute. (Nouv. Dict. Hist. vol. vi. p. 212.)

**Catalogue des Livres de la Bibliothèque de feu C. G. Lamoignon-MALESHERBES, avec une table des matières et des auteurs.** Paris, 1797, 8vo.

This catalogue has *not* the alphabetical table of authors announced in the title: it is rich in natural history and voyages. M. Malesherbes, the disinterested vindicator of Louis XVI. was guillotined on the 22d of April, 1794.

**Catalogue des Livres rares et précieux de M. . . . (MEL de Saint Ceran).** Paris, 1780, 8vo.

A curious catalogue, which may justly be placed by the side of M. de Gaignat's. It is well arranged, and the Editor has in many of his notes corrected some articles in the *Bibliographie Instructive*. There are a few copies of this catalogue on large paper. A second catalogue was published at Paris in 1791, 8vo, which presents a collection of equal rarity and value with the former. Six copies were struck off on vellum paper.

**Catalogue des Livres précieux, singuliers et rares, tant imprimés que manuscrits, qui composoient la bibliothèque de M. . . . (ME'ON).** Paris, an XII. (1803) 8vo.

A very curious catalogue: the tables of authors and prices, which were promised, have not yet been printed.

**Catalogue des Livres de ME'RARD de Saint-Just, ancien maître d'hôtel de Monsieur, frère du Roi (avec les prix d'achat).** Paris, 1783, 8vo.

*Twenty-five* copies only of this volume were struck off on superfine paper, of the manufactory of Annonay (Peignot, Rep. de Bib. Spec. p. 90), where an interesting account is given of several works of M. Merard, of which few copies



were printed. M. Peignot mentions another *Catalogue des livres de M. \* \* \** (*Merard de Saint-Just*), Paris, Mauger, 1799, 8vo. (Rep. Bib. Univ. p. 113.)

Notice des Livres manuscrits et imprimés de F. Barth. MERCIER, ci-devant abbé de St. Leger et ancien bibliothécaire de Sainte-Geneviève. Paris, an VIII. (1799) 8vo.

This inconsiderable catalogue (according to Peignot) is hastily compiled. From M. Mercier's celebrity as a bibliographer we should not have expected this.

Catalogue des Livres de feu M. MILLET, Seigneur de Montarbi. Paris, 1781, 8vo.

Catalogue des livres de la bibliothèque de feu MIRABEAU l'ainé. Paris, 1791, 8vo.

This interesting catalogue contains the whole of Buffon's library, which Mirabeau had purchased on the Count's decease. It is terminated by a table of authors, and a printed list of the prices for which the books were sold. Numerous bibliographical notices are inserted. There are a few copies on vellum paper.

Jacobi MORELLI, Bibliothecæ regiæ divi Marci Venetiarum custodis, Bibliotheca manuscripta Græca et Latina. Tomus primus. Bassani, 1802, royal 8vo.

The second volume of this learned and interesting catalogue has not yet appeared: the MSS. it contains are of great rarity and beauty; some of them were formerly in the library of Mathias Corvinus, King of Hungary, at Buda. Besides a description of MSS. the erudite abate Morelli has frequently introduced extracts of various readings, &c. which impart a greater interest to this volume, and cause its non-continuance the more to be regretted.

Catalogue d'une nombreuse collection des Livres, en tout genre rares et curieux. Amsterdam, Neaulme, 1763, 3 vols. 8vo.

M. Peignot suspects this catalogue to be the same as the following, though under a different date, the books being the same.

Catalogue d'une nombreuse collection des Livres, rassemblés par J. NEAULME. A La Haye, 1765, 6 thin vols. 8vo.

In this catalogue, which is rich in beautiful and valuable books in every department, a sum is affixed to each article, in Dutch florins, in order to serve as a kind of bidding price for the sale by auction, which was announced to take place at the Hague in 1765.

Catalogue de la Bibliothèque de feu M. de NORMANVILLE. Rouen, 1792, 12mo.

Remarkable for the singularity of most of the articles it contains.

Catalogue des Livres rares, précieux, et bien conditionnés du Cabinet de M. . . . (D'OURCHES de Nancy). Par J. C. Brunet, fils. Paris, 1811, 8vo.

This catalogue, which is very ably executed by M. Brunet, comprises 1571 articles. They consisted of some of the most antient editions of the 15th century, a fine series of most of the Greek and Latin classics, on large paper, books printed on vellum, and some splendidly illuminated MSS. beside numerous costly works on natural history. The whole were in very fine condition, and produced exorbitant sums. M. Peignot observes that, as the catalogue of M. Gaignat is added to De Bure's Bibliographie, so this of M. Brunet may be joined as an appendix to his *Manuel de Libraire*.

Catalogus bibliothecæ, a D. Georgio Wolfgang PANZERO multo studio collectæ. Norimb. 1806-7, 3 vols. small 8vo.

This valuable catalogue, unknown in England, commences with a short account of Panzer's life. Vol. I. contains 4691 articles; vol. II. Nos. 4692-11,350; and vol. III. Nos.

11,351—16,807. The appendix comprises 280 additional articles. This voluminous library was exceedingly rich in bibliography and literary history. It was sold in 1807 and 1808.

*Catalogue des Livres de M. PARIS de Meyzieu.* Paris, 1779, 8vo.

*Bibliotheca elegantissima Parisina: Catalogue de Livres choisis, provenant du cabinet d'un amateur très-distingué par son gout, &c. &c.* (M. PARIS de Meyzieu, &c. &c.) Paris, Laurent, 1791, 8vo.

*Bibliotheca Parisiana.* A catalogue of a collection of books formed by a gentleman in France, not less conspicuous for his taste in distinguishing, than for his zeal in acquiring, whatever of this kind was most perfect, curious, or scarce, &c. &c. London, 1791, 8vo.

The English catalogue was executed by Mr. Edwards, of Pall-Mall, by whom this most splendid collection of books was sold in March, 1791: it is beautifully printed on fine vellum paper, and is, perhaps, more valuable as a book of reference than the French catalogue, as many of the articles are described more in detail, and some exceedingly rare and curious works are noticed for the first time. A few copies of the French catalogue were struck off on vellum paper, and one copy on quarto; some copies have double prices, of valuation and sale; these are both rare and dear. Though a sprightly account is given of the Paris sale in Mr. Dibdin's *Bibliomania*, a few additional particulars may not be uninteresting to the bibliographical student.

The collection consisted of 636 lots, which averaged 14½ an article. It included many first editions of the classics, books magnificently printed on vellum, with illuminated paintings,—manuscripts on vellum, embellished with rich miniatures,—books of natural history, with the subjects coloured in the best manner, or with the original drawings,—and books of the greatest splendor and rareness in the different classes of literature. To these were added, from another grand collection, selected articles of high value: the whole were in the finest condition and in bindings superlatively rich. Most of them were bound by De Rome, who was liberally

encouraged by M. Paris to exert his skill in adorning a library so rich and matchless. This collection (it is justly observed in the preface to the English priced catalogue now before us) is, for its number, by far the richest and most valuable ever offered to the public; and when the difficulty of acquiring objects, so much surpassing the usual style of books, is considered, it becomes a wonder how the life of one person should have been competent to such an assemblage! Of these, many are but very rarely, and after the most assiduous research, to be found; and when found, not to be obtained but at unbounded expense; whilst others among them are really *unique*. Not a few of this collection may be considered as specimens of what the munificence of Sovereigns could produce, when the embellishments of literature constituted their favourite relaxations, and where artists of the greatest talents were stimulated to exert them. Such, among others, are the numbers remarked as belonging to the library of *Claude d'Urfé*, originally formed by the accomplished *Diana of Poitiers*; who availed herself of the devotion of two Kings of France, to enrich her own library with the choicest treasures of theirs."—(*Preface*, p. vi.) That these remarks are not exaggerated, the few following specimens will amply attest.

No.

- \* 3. *his.* Biblia sacra vulgatæ editionis, tribus tomis distincta (jussu Sixti V. pontificis maximi edita); *Romæ, ex typographia apostolica vaticana, in fol. red morocco, large paper, with the arms of Sixtus 5th upon the cover.*

This celebrated and scarce edition of the Bible is called *Sixtus the Fifth's*, having been translated and published under the direction of that Pontiff—as soon as it appeared it made a considerable noise in the church, on account of the many alterations from the ordinary text, and was suppressed and proscribed after the death of Sixtus. This superb copy (the only one known to us on large paper) was sold for 1210 livres (50*l.* 8*s.* 4*d.*), at the sale of Mr. de Limare. At M. Paris's sale, it produced 64*l.* 1*s.*

4. *Psaumes de David, mis en vers françois, Liber Proverbiorum, Parabolæ Salomonis, Verba Samuelis regis, Ecclesiastes, Canticum Canticorum et Liber Sapientiæ, in 8vo, blue morocco—in a case, A BEAUTIFUL MANUSCRIPT UPON VELLUM of the 16th century, containing 158 leaves, neatly written in the Roman character, and ornamented with eight very rich miniatures, 6 inches and a half by 3 and a half, the subjects of which are,*
1. David praying before the ark;—2. Solomon dedicating the Temple;—3. Bathsheba supplicating David;—4. Abishag brought to David;—5. David putting the crown on Solomon's head;—6. Martyrdom of S. Sebastian;—7. Solomon's Judgment;—8. Solomon and the Queen of Sheba.—14*l.* 14*s.*

- \* 4. *his.* BIBLIA PAUPERUM, a collection of designs rudely cut in wood,

of the principal historical subjects in the Bible; interspersed with sentences above, below, in the middle, or in scrolls, according to the antient manner of describing figures speaking, *small folio, blue morocco, silk ends.*

A complete and beautiful copy of the greatest typographical curiosity. It is done on 40 leaves, and is the more valuable that those leaves are not pasted double, nor the figures painted, as most of them were, 51*l.* A copy of this work, at Mr. Willett's sale, in 1813, produced *two hundred and forty-five guineas!*

13. *Officium beatæ Mariæ virginis cum calendario*, in 4to. *red morocco, covered with gold, in a morocco case.*

MANUSCRIPT ON VELLUM, *with highly-finished miniatures.*—This book of prayers according to the use of the Roman church, is one of the richest illuminated books which exist. Besides the great merit in the execution of the miniatures, it has that of having belonged to Francis I. king of France, and each page decorated with the device and cypher of this monarch. This inestimable MS. contains 200 pages, written in Roman characters, upon the finest vellum, each page enclosed in a golden cord, and the letter F. with a crown over it, interspersed throughout, painted in gold, blue, red or purple. In many pages are the arms of France, in others a salamander in the fire, with his head crowned. Francis the First is said to have taken this device to express his bravery in supporting equally his good or bad fortune; it is sometimes accompanied with this motto, *Nutrisco et extinguo.* We are at a loss how to give a satisfactory idea of the beauty and richness of the admirable paintings with which this book is ornamented. The composition is entirely different from what we see in other books of this kind, the drawing is more correct, and the tints more varied than could be expected at that period, so that it has been supposed the book being unfinished, they may have been executed by some great artist of the last century; they represent the following objects:

1. A shield surrounded with flowers, in which is painted in brilliant gold and blue letters, OFFICIUM BEATÆ MARIÆ VIRGINIS.—2. The arms of a French family, in whose possession the book has been.—3. St. Nicholas, with the three children, in a very rich tablet.—4. Annunciation of the Virgin.—5. Adoration of the Virgin and Joseph in the stable.—6. The Angels appearing to the Shepherds.—7. Adoration of the Magi.—8. Presentation in the Temple.—9. Flight into Egypt.—10. Assumption of the Virgin.—11. Resurrection of Lazarus.—12. David in the attitude of a penitent.—13. The Trinity.—14. Francis I. in the character of St. Louis, laying his hands upon patients to cure them of the king's evil. This book was bought from the library of the D. de la Valliere for 3000 livres (125*l.* sterling). It produced at M. Paris's sale 109*l.* 4*s.*

30. *Mich. Serveti de Trinitatis erroribus libri septem*, 1531; *ejusdem Serveti de Trinitate dialogorum libri duo, et de justitia regni Christi capit. quatuor*, anno 1532, in 8vo, *red morocco.*

ORIGINAL EDITION.—This rare book is perfectly conformable to the description in the *Bibliographie of De Bure.* It sold at Mr. Gaig-

nat's sale for 605 livres (25*l.*) and at the D. de la Valliere's for 700. 1. (29*l.* 3*s.* 4*d.*)—On the present occasion, it sold for 10*l.* 15*s.*

38. Spaccio de la Bestia trionfante, proposto da Giove, effettuato dal conseglo, revelato da Mercurio, recitato da Sosia, udito da Saulino, registrato dal Nolano, diviso in tre dialogi, subdivisi in tre parti (opera di Giordano Bruno Nolano); in *Parigi*, 1584, in 8vo.

Most beautiful copy of a book of excessive rarity, and bound with the utmost nicety; it has been sold so high as 44*l.* It brought at the present sale 13*l.* 10*s.*

211. Marci Manlii poetæ clarissimi astronomicon; *Bononiæ impressum per me Ugonem Rugerium et dominum Bertochum, anno Domini 1474, die vigesima martii. Laus Deo. Amen*, small fol. red Morocco. 30*l.* 9*s.*

This book is so scarce that many have denied its existence; Harwood's catalogue, even in the Italian edition with the additions of Pinelli, says nothing of it, the author of the Bibliography regrets not being able to decide with certainty upon its existence, and says that it must remain in doubt till time or chance shall have brought to light some copy which will clear up the difficulties that hinder him from describing it.

This copy being in the greatest perfection, enables us to give the following detail of it:—The whole work contains 88 leaves, of which the first is blank—the second begins with the above title in capital letters, followed by 31 lines of the text in a small round character much resembling the edition of Juvenal and Persius at Brixia, 1473, but neater and less.—Each entire page contains 35 lines.—There is no register, but the volume ought to contain 11 gatherings, of which the first has 10 leaves, including the first blank.—The second and third each 8.—The fourth 4, but the 3d leaf is only printed on one side, and the next blank.—The fifth 10, beginning with the 3d book of Manilius.—The sixth 8.—The seventh 10.—The eighth 8, the 6 first of these leaves finish the poem; the 7th begins with an Eulogy of Manlius, followed by a table of chapters contained in the 5 books; the 8th leaf begins, Arattus Germanici ad Augustum, and the rest of the page is a table of figures meant to be drawn in the blank spaces under the letter-press of the rest of the work.—The ninth contains 8 leaves.—The tenth 8.—The eleventh 6, concluding with FINIS.—BONONIÆ IMPRESSUM PER ME UGONEM RUGERIUM ET DOMINUM BERTOCHUM ANNO DOMINI M CCCC LXXIV, DIE VIGESSIMA MARTII. LAUS DEO. AMEN.

240. Les faicts, dictes et ballades de maître Alain Chartier; *Paris, Pierre le Caron, in folio, without date, bound in green velvet, FIRST EDITION, PRINTED ON VELLUM*, 31*l.* 10*s.*

This book is in every respect as complete as can be desired, the grandeur of the margins, the painting of the miniatures and of all the capital letters, the patience and exactness with which each line of print is separated by nice ruling; all shew how much it was meant to be the distinguished ornament to some library. It belonged to Claude d'Urfé, and is in its original

binding. This edition is supposed to have been printed about the year 1484. See De Bure, Bib. Instr. No. 2999.

497. *Chronique de Jehan de Courcy, qui est aussi nommé la Bouca-chardine*; 2 vol. large folio, *green velvet*.

**MANUSCRIPT ON VELLUM.**—This beautiful book was executed about the middle of the 15th century, and contains 378 leaves: it is ornamented with very rich borders, with arabesque ornaments, and six grand miniatures about  $7\frac{1}{2}$  inches by 6: in one is a curious view of Babylon, built according to the style of the 15th century, and the Tower of Babel half finished, with the Angel confounding their language: Nimrod is represented as a monstrous giant armed cap-à-pie, and holding a halbert in his right hand. In the beginning of this MS. we have a preface, where the author tells us he was named "Jehan de Courcy, a Norman knight; that in the year 1416, finding himself grow old, and no more fit for fields of battle, being favoured with the goods of fortune, and seeking repose, to avoid idleness, he was going to employ himself in writing ancient histories, and particularly those of Greece." He says, that "he will often bring in private histories, and conclude with moral and pious reflections." This John of Courcy was one of the most ancient families of Normandy, and the name Boucachardine is formed from Achard, the name of a village in the signory of Rouen which belonged to the lords of Courcy. This copy came from the library of Claude d'Urfé.

Here our extracts must close, but whenever a copy of the *Bibliotheca Parisiana* presents itself, let the student hasten to procure it.

*Catalogue des Livres de la Bibliothèque de feu A. C. PATU de Mello, suivi de la notice d'une collection précieuse d'instruments de physique, de chimie, &c. avec une table des auteurs et des livres anonymes.* Paris, an VIII. (1799) 8vo.

This catalogue contains some very valuable articles: the collector, M. Patu de Mello, is said to have been in possession of a beautiful cabinet of astronomical, optical, and other instruments, of which he not only made no use himself, but would not even permit others to employ them. Such is the charge brought against him by La Lande.

*Bibliotheca Petaviana et Mansartiana: ou Catalogue des bibliothèques de feu Messieurs Alexandre PETAU et François MANSART: auxquelles on a ajouté le cabinet*

considérable des manuscrits du fameux Justus Lipsius. 8vo. A La Haye, 1722.

The name of the illustrious Lipsius will ever secure attention to this valuable catalogue : a copy of it is in the British Museum.

Catalogue des Livres de la Bibliothèque de feu Ant. François PETIT, médecin. Paris, an V. (1796), 8vo. Particularly rich in natural history, medicine, surgery, and pharmacy : a brief memoir of the collector is prefixed.

Bibliotheca Maphei PINELLII Veneti, magno jam studio collecta, a Jacobo Morellio Bibliothecæ Venetæ D. Marci custode descripta, et annotationibus illustrata. Venice, 1787, 6 vols. 8vo.

To this catalogue was prefixed a fine portrait of Pinelli, by Bartolozzi : the book appears not unlike a 4to, and is so described (by mistake) in the catalogue of printed books in the British Museum. A copy of it is also in the library of the London Institution. This catalogue is one of the best ever executed, not only from the value and number of the curious works described in it, but also for the valuable bibliographical notices of Morelli. The Pinelli collection of books long held a distinguished rank among the libraries of Europe : it was upwards of 200 years forming by the family, and comprehended an unparalleled collection of Greek, Roman, and Italian authors, from the origin of printing ; with many of the earliest editions printed on vellum, and finely illuminated ; a considerable number of curious Greek and Latin MSS. (biblical, legal, and classical), from the 11th to the 16th century, and the completest specimen hitherto known to exist, of an instrument written upon the antient Egyptian Papyrus, A. D. 572. On the death of Maffei Pinelli at Venice (in February 1785), Messrs. Robson and Edwards, eminent booksellers of London, proceeded to Venice, and offered to his executors such a price as they



of the bar, he soon relinquished its honours and emoluments, and retired to Delft; where he resided for the remainder of his life, enjoying literary intercourse with D'Orville, Valckenauer, Oudendorp, and other eminent literary characters. A gradual decay of nature terminated Röver's tranquil life, April 6th, 1803. An alphabetical table of authors only is wanting, to render this catalogue one of the most useful extant.

Catalogue des Livres de M. de SAINT-AIGNAN. Paris, 1776, 8vo.

Remarkable for the number of MS. *Books of Hours* it contained, and which were ornamented with beautiful miniatures.

Catalogue des Livres de la Bibliothèque de feu Don Simon de SANTANDER; par son neveu Don C. de la Serna Santander. Bruxelles, 4 vols. 8vo.

A copy of this work is in the London Institution.

Catalogue des Livres de la Bibliothèque de M. C. de la Serna SANTANDER, rédigé par lui-même, avec des notes bibliographiques et littéraires; corrigé et augmenté. Bruxelles, 1803, 4 vols. 8vo.

This work is the same as the preceding, but considerably enlarged by the insertion of a great number of cancels: it is one of the best catalogues extant; and the bibliographical notices are drawn up with great care. Santander's library was sold by auction at Paris, by M. Renouard, in 1809, between the 16th of January and 19th of April following. A list of prices (which was printed after the sale), ought to follow the table of authors' names. At the time the second edition of his catalogue was published, Santander added a *fifth* volume, intituled: *Supplément au Catalogue des Livres de M. C. La Serna Santander, contenant, 1º, Des Observations sur le Filigrane du Papier des Livres imprimés dans le quinzième Siècle; 2º, Un mémoire, imprimé en l'an iv. (1795), sur*

*Cardinalis. Compluti, de Brocaria, 1514—17, 6 tom, folio, lig. antiq. chartis deauratis. EXEMPLAR INTEGERRIMUM, SPLENDIDIS-SIME IMPRESSUM IN MEMBRANIS.*

Only three copies of the Complutensian Polyglott are known to have been struck off on vellum: one is in the King of Spain's library; another in the Royal Library at Turin; the third copy (the article above given) was sold for 483*l.* to M. Macarty of Thoulouse, whose collection of books, executed on vellum, is the largest belonging to any private individual in Europe. Priced copies of the Pinelli Sale Catalogue are both scarce and dear.

Catalogue des Livres de la Bibliothèque de feue Madame la Marquise de POMPADOUR, dame du palais de la reine. Paris, 1765, 8vo.

The most prominent class in this catalogue is that of the drama, which is one of the most complete extant, to the time when it was published. It is also curious in other respects: the catalogue concludes with a table of authors and anonymous writers.

Catalogue des Livres imprimés et manuscrits de M. le Comte PONT de Vesle, divisé en deux parties; dont la première contient une collection presque universelle de pièces de théâtre; et la seconde partie contient les autres livres. Paris, 1774, 8vo.

The first portion of the books comprised in this catalogue was purchased by the Duc d'Orléans, for Madame de Montesson; the second part, which contains no works of any importance, was sold by auction.

Catalogue des Livres rares et précieux de la Bibliothèque de M. R——— (RENOUARD). Paris, 1804, 8vo.

The celebrity of M. Renouard as a bibliographer, will, doubtless, render this catalogue acceptable to every bibliographical collection.

Bibliotheca Græca et Latina, complectens auctores ferè omnes Græciæ et Latii veteris, quorum opera vel

fragmenta ætatem tulerunt, exceptis tantum asceticis et theologicis patrum nuncupatorum scriptis; cum delecta editionum, tam primariarum et rarissimarum, quam etiam optimarum splendidissimarum, quas usui meo paravi Periergus Deltophilus (Count Revicsky). Bero-  
lini, 1784.

This well printed catalogue demands a place in the collection of every one who is desirous of knowing the best editions of the classics: many of the articles are illustrated with good bibliographical notices. Count Revicsky's splendid library, which is here described, was many years since purchased by Earl Spencer, and forms the basis of his splendid collection. (Dib. Bib. Spenc. Pref. p. ii.) A limited number only was printed of this catalogue; which is consequently both scarce and dear. A complete copy of this edition ought to comprise the *three* supplements (which are frequently wanting): beside which, there should be prefixed a letter addressed by the Count to M. D———— (the Abbé Denina), and a short advertisement on the nature of an *editio princeps*. These two pieces form a sheet of 16 pages, and are frequently deficient. The lists of collections of editions, *ad Usum Delphini*, *Variorum*, *Elzevirs*, &c. &c. are very complete, and greatly enhance the value of this volume. The rarer articles, executed in the infancy of printing, are described in Mr. Dibdin's splendid *Bibliotheca Spenceriana*, which is occasionally enriched with notices from Count Revicsky's MS. memoranda. This catalogue was reprinted at Berlin, in 1794, 8vo, in which are included the different supplements to the former impression. This second edition is well executed, and may be advantageously substituted (says Peignot) for the former, which possesses no other merit than that of being rare. Mr. Dibdin, however, pronounces the edition of 1784 to be "in every respect the better one." The lovers of classical literature are indebted to Count Revicsky for a beautiful edition of *Petronius*, printed at Berlin, in 1785.

**Catalogue de la Bibliothèque des Livres de feu l'Abbé RIVE, acquis par les citoyens Chaussard et Colomby, mis en ordre par C. F. Achard. Marseille, an II. (1793), 8vo.**

This catalogue is of uncommon occurrence in England: the confessed bibliographical skill of the Abbé Rive, gives it a claim to every bibliographer's attention, when he is fortunate enough to meet with it. On Rive's death, in 1791, his library was purchased by two booksellers, for whom the late M. Achard compiled the present catalogue.

**Bibliotheca Roloffiana. Berlin, 1789, 8vo.**

This volume, which is little known in England, deserves a distinguished place among catalogues: it comprises 5085 vols., collected during a course of 40 years by M. Roloff, minister of the Jerusalem church at Berlin, who died in 1788. Among the books are many scarce and valuable works, particularly editions of the Greek and Latin classics: the whole collection was purchased by the King of Prussia for his public library. The titles are followed by remarks and occasional anecdotes. (Analyt. Rev. vol. vi. p. 245.)

**Bibliotheca Röveriana: sive Catalogus Librorum, qui studiis inservierunt Matthiæ Röveri. Insunt magno numero raro obvii, nonnulli codices in pergamena aut charta scripti, et libri eruditorum manu notati. Lug. Bat. 1806, 2 parts, 8vo.**

A very excellent catalogue, of which some copies were struck off on fine Dutch paper: it is not of very frequent occurrence in this country. The bibliographical notes, which accompany it, though short, are highly satisfactory. A well written Latin preface, by Benj. Peter van Wesele Scholten, gives an interesting account of M. Röver, who was born at Delft Jan. 6, 1719, and, having finished his classical studies with great credit to himself, practised for three years as an advocate at the Hague. Averse, however, from the noisy strife

(Huet says one third less) than the binding of the books had cost. (Dr. Aikin's Mem. of Huet, vol. ii. p. 357, Collinson's Life of Thuanus, p. 267.) Mr. Collinson adds, on the authority of Buckley, who published the splendid London edition of his Universal History, that the illustrious minister Colbert purchased the MSS. which, in the year 1730, were bought and deposited in the king's library at Paris. Morhof highly commends the method pursued in the catalogue of this library. "Mirifice mihi placet ordo," says he; "non enim contentus summis tantum capitibus, autor sub specialibus titulis locavit autores ut statim occurrant qui de eodem argumento scripserunt, quod locorum communium instar esse potest: et hujus ideam, notante Baillet, Draudio debet." (*Polyhist.* vol. i. lib. I. c. 18. § 69.) Baillet's encomium here referred to, is partly translated in the *Bibliomania*, p. 129, note. Consult his *Jugemens des Savans*, tom. ii. pp. 144, 147, 4to edit.

We terminate this account of De Thou's library (whose celebrity, it is hoped, will apologize for its length) by stating, that many of his splendid volumes are to be found in the British Museum, the Royal Library at Paris, and other great public libraries; where the richness of the binding easily points them out to the observant bibliographer. Peignot mentions a *Bibliotheca Thuana*, Hamburgh, 1704, 8vo; but whether it is a reprint of the former catalogue, he does not intimate: (see Rep. Bib. Univ. p. 126.) He also adds, that Santeuil published *Bibliotheca Thuano-Menarsiana, Carmen*, Paris, 1680, 4to, which, immediately after publication, was reprinted in 8vo, and is sometimes found at the beginning of the catalogue. The copy before us, however, is destitute of this commendatory poem.

Catalogue des Livres provenant de la Bibliothèque de M. L. D. D. L. V. (le Duc de la Vallière), par G. F. De Bure, le jeune. Paris, 1767, 2 vols. 8vo.—Catalogue des Livres de M—— (le Duc de la Vallière), par De Bure, fils-aîné. Paris, 1772, 8vo.—Catalogue, &c. de M. L. D. D. L. V. (le Duc de la Vallière), par le même. Paris, 1777, 8vo.

As these catalogues, forming 4 vols., preceded the sale catalogues, noticed below, Mr. Dibdin conjectures from them,

*le premier usage de signatures et des chiffres dans l'art typographique* ; 3°, *Une Préface Latine imprimée en l'an viii. (1799) sur la vraie Collection des Canons de S. Isidore de Seville* ; 4°, *Lettres servant à l'éclaircissement de cette Préface. Bruxelles, 1803, 8vo.* This volume contains five large engravings, representing the paper-marks used in the 15th century.

Catalogue d'une nombreuse Collection de Livres en toutes sortes des Langues et Facultés, &c. &c. provenant d'une partie de la grande Bibliothèque de M. Du-bois-SCHOONDORP de Gand. Gand (Ghent), 1804, 8vo. This immense collection contained numerous specimens of early typography, and scarce *editiones principes*, both Greek and Latin : it was sold at different times, and the catalogue was printed in several parts.

Catalogue des Livres de la Bibliothèque de M. de SECOUSSE, avec table d'auteurs. Paris, 1755, 8vo.

This catalogue is very valuable, on account of the immense number of books it contains relative to the history of France. An *elog*e of M. de Secousse, by his brother, is prefixed by way of advertisement.

Catalogue des Manuscrits de la Bibliothèque du Chancelier SEGUIER. Paris, 1686, 8vo.

The chancellor Segulier was one of the ablest ministers and most upright magistrates that ever presided in France; he died in 1672. Many of his MSS. are in the Harleian Collection in the British Museum, which also possesses three manuscript *Inventaires* of his MSS. See Cat. Harl. MSS. vol. III. Nos. 4465. s, 4469, and 4488.

Catalogue des Livres de M. SERVAIS. Malines, 1808, 8vo.

M. Servais was well skilled in bibliography, as the numerous MSS. of his composition attest, which are contained in the present catalogue.

**Catalogue des Livres imprimés et manuscrits de la Bibliothèque de M. le Prince de SOUBISE, Maréchal de France. Paris, 1789, 8vo.**

The basis of this collection was the celebrated library of the President De Thou (noticed *infra*, p. 729) : it was purchased *entire*, in 1679, by the President de Ménars, on whose decease it passed into the possession of the Cardinal de Rohan. By the continued and successive care of the cardinal and his successors, down to the Prince de Soubise, the library received constant accessions, until it became one of the most considerable in France. The books were sold by auction at Paris, in 1789. A table of authors, and a supplement to it, terminate this catalogue, which Peignot censures as being too much abridged, and composed by a bookseller, one of whose qualifications was not the love of fine books.

**Bibliotheca Surenhusiana: sive Catalogus Librorum, quos omnes magno studio et sumptu collegit Gulielmus SURENHUSIUS. Amst. (1730), 8vo.**

The collectors of biblical and rabbinical works will be repaid by consulting this catalogue, a copy of which is in the British Museum. Surenhusius was professor of Hebrew at Amsterdam, and distinguished himself by a fine edition of the Mischna, with the commentaries of Maimonides and Bartenora, printed at Amsterdam in 1698, 6 vols. folio, and by a highly valuable work in 4to, intituled, *βιβλος καταλλαγης*, 1713, in which the modes of quotation used in the sacred writings are satisfactorily explained, with great learning.

**Bibliotheca Telleriana: sive Catalogus Librorum Bibliothecæ D. D. Caroli Mauritii Le TELLIER, archiepiscopi ducis Remensis. Paris, 1693, folio.**

This well digested catalogue was drawn up by Nicholas Clement : the archbishop's library consisted of about 50,000 vols., chosen with great judgment ; he died suddenly at Paris

in 1710, aged 78 years. A copy of this catalogue is in the British Museum.

**Catalogue des Livres de la Bibliothèque de feu François-César le TELLIER, Marquis de Courtanvaux ; avec table des auteurs.** Paris, 1782, 8vo.

A valuable catalogue, on account of the collection of voyages which it contains. The sale-prices were printed.

**Catalogus Bibliothecæ Thuanæ, à clariss. VV. Petro et Jac. Puteanis ordine alphabetico primum distributus, tum secundum scientias et artes ab Ismaele Bullialdo digestus, nunc vero editus a Josepho Quesnel, præfecto et bibliothecario, cum indice auctorum alphabetico.** Paris, 1679, 2 vols. or parts, 8vo.

The catalogue of the illustrious President de Thou's library, has long held a most distinguished rank among bibliographers : his collection was formed with the greatest care and unbounded expense, with the advice of Scaliger, Casaubon, the brothers Du Puits, Salmasius, Grotius, the brothers St. Marthe, and Sirmond.

The binding alone, Quesnel and Morhof inform us, cost *twenty thousand* crowns. (Pref. ad Bibl. Thuan. p. 6. Polyhist. vol. i. b. l. c. 21. § 2.) Anxious that posterity should enjoy the benefit of his valuable library, the collection of more than 40 years, De Thou, by his will, forbade it to be sold ; but he bequeathed it to his sons for their use, and that of the literary world. Accordingly after his death, in 1617, during the minority of his children, as well as afterwards, additions continued to be made, until the death of James Augustus de Thou, his youngest son, in 1677 ; who dying greatly involved, this magnificent library was sold for payment of his debts. He had previously offered it for sale to the King of France for the use of the Dauphin, but this tender was declined. That the value of this collection has not been over-rated, will be sufficiently evident, when it is known that the family of De Thou, as well as the curators of his library, proceeded to the expense of having one copy or more of every valuable work published in Europe, printed on particularly fine paper made for the purpose ! And they sometimes selected the choicest leaves from two or three different copies or editions. (Vigneul-Marville's *Mélange de Litt.* t. i. p. 26.) We have already seen (p. 728) that this library was purchased by the President Ménars, and (it should seem) for less money



(Huet says one third less) than the binding of the books had cost. (Dr. Aikin's Mem. of Huet, vol. ii. p. 357, Collinson's Life of Thuanus, p. 267.) Mr. Collinson adds, on the authority of Buckley, who published the splendid London edition of his Universal History, that the illustrious minister Colbert purchased the MSS. which, in the year 1730, were bought and deposited in the king's library at Paris. Morhof highly commends the method pursued in the catalogue of this library. "Mirifice mihi placet ordo," says he; "non enim contentus summis tantum capitibus, auctor sub specialibus titulis locavit autores ut statim occurrant qui de eodem argumento scripserunt, quod locorum communium instar esse potest: et hujus ideam, notante Baillet, Draudio debet." (*Polyhist.* vol. i. lib. I. c. 18. § 69.) Baillet's encomium here referred to, is partly translated in the *Bibliomania*, p. 129, note. Consult his *Jugemens des Savans*, tom. ii. pp. 144, 147, 4to edit.

We terminate this account of De Thou's library (whose celebrity, it is hoped, will apologize for its length) by stating, that many of his splendid volumes are to be found in the British Museum, the Royal Library at Paris, and other great public libraries; where the richness of the binding easily points them out to the observant bibliographer. Peignot mentions a *Bibliotheca Thuana*, Hamburgh, 1704, 8vo; but whether it is a reprint of the former catalogue, he does not intimate: (see Rep. Bib. Univ. p. 126.) He also adds, that Santeuil published *Bibliotheca Thuano-Menarsiana, Carmen*, Paris, 1680, 4to, which, immediately after publication, was reprinted in 8vo, and is sometimes found at the beginning of the catalogue. The copy before us, however, is destitute of this commendatory poem.

Catalogue des Livres provenant de la Bibliothèque de M. L. D. D. L. V. (le Duc de la Vallière), par G. F. De Bure, le jeune. Paris, 1767, 2 vols. 8vo.—Catalogue des Livres de M——— (le Duc de la Vallière), par De Bure, fils-aîné. Paris, 1772, 8vo.—Catalogue, &c. de M. L. D. D. L. V. (le Duc de la Vallière), par le même. Paris, 1777, 8vo.

As these catalogues, forming 4 vols., preceded the sale catalogues, noticed below, Mr. Dibdin conjectures from them,

that the duke had two previous sales (probably three, as the catalogues are three in number) of part of his library. These catalogues are little known and of rare occurrence.

*Catalogue des Livres de feu M. le Duc de la Vallière; première partie, contenant les manuscrits, les premières éditions, les livres imprimés sur velin et sur grand papier, les livres rares, les livres d'estampes, &c. &c. par G. De Bure, fils aîné. Paris, 1783, 3 thick vols. 8vo, with plates.*

This first part of the Vallière catalogue is extremely curious: the whole (Peignot remarks) is compiled with great care, and reflects infinite honour on M. de Bure, as well as on M. Van Praet, who described the MSS. A few copies were struck off on large paper, and 12 only on fine paper, of the manufacture of Annonay. A portrait of the Duc de la Vallière, and several engravings, enrich this portion of the catalogue, which is accompanied by a table of authors and sale-prices: it comprises 5,668 articles, which produced 464,677 livres, 8 sous. A copy of this catalogue is in the library of the London Institution.

*Catalogue des Livres de M. le Duc de la Vallière, seconde partie, disposée par Jean-Luc Nyon l'aîné, &c. &c. Paris, 1786, 6 vols. 8vo.*

Contains 27,000 articles. Though considered of less value than the preceding portion, this part of the Vallière library contains a fine collection of French and Italian poets, and a collection of romances, the completest perhaps that ever was formed, together with numerous works on the arts and sciences, history, &c. A few copies of this catalogue were struck off on large paper. This division of the Vallière library was never sold by auction, having been purchased by the Marquis de Paulmy and added to his noble collection of works; which was afterwards sold to the Count d'Artois, and is now in the library of the arsenal, at Paris. M. Peignot mentions,

that in the last-mentioned library, is preserved a *manuscript* table of the authors mentioned in the present catalogue, the printing of which would be extremely useful. It *might* (be continues) be printed, if a few zealous amateurs would unite to defray the expense of a very limited impression.

**Catalogue de la Bibliothèque et du Cabinet des Médailles, ainsi que de quelques pierres gravées, antiquités, &c. de feu Pierre VANDAMME. La Haye, 1807, 2 vols. 8vo.**

This valuable library was sold in 1808 : Vol. i. contains the catalogue of 1400 works on history, &c. Vol. ii. comprises that of 2700 antient medals, of gold, silver, bronze, &c. ; of 100 modern gold medals, 268 modern silver medals and coins, and 134 in bronze. A few copies of this catalogue were struck off on fine Dutch paper.

**Catalogue des Livres de M. d'Ansse de VILLOISON. Paris, 1806, 8vo.**

Rich in editions of the Greek classics : M. Villoison was one of the ablest critics of his time, and particularly distinguished himself by his splendid edition of Homer, folio, Venice, 1788, containing a fac-simile of the text and scholia of an antient MS. in St. Mark's library at Venice.

**La Libreria de VOLPI et la Stamperia Cominiana, illustrata con utile e curiose annotazione, &c. opera di Don Gaetano Volpi. Padova, 1756, 8vo.**

Of this curious and rare volume, only 200 copies were struck off : which circumstance, added to the rarity of the books described, and the accuracy of its bibliographical notices, have rendered this book difficult to meet with in commerce. Among other particulars, it comprises an interesting account of the Cominine press : all the editions that issued from it, were in the Crevenna library. (Dr. Clarke's *Bib. Mis.* Vol. ii. p. 72 ; Peignot, *Rep. Bib. Univ.* 152.) Another edition of this catalogue was printed at Padua, in 1809, 8vo, intituled,

*Annali della Tipografia Volpi-Cominiani colle notizie intorno la vita e gli studi de fratelli Volpi, da Fortunato Frederici:* with a portrait of Giannantonio Volpi. Though less numerous than the preceding volume, because the catalogue of the Volpi library is omitted (the reprinting of which would have been unnecessary), this work is more satisfactory in its accounts of the Cominine editions, and of the learned brothers, Volpi. It is only to be regretted, that M. Frederici did not reprint, with corrections, the curious little dictionary, intituled, *Varie avvertenze intorno a' libri*, which occupied 49 pages in Volpi's catalogue.

Specimen Catalogi Codd. MSS. Bibliothecæ Zaluscianæ, à Jo. Andrea Janoski exhibitum. Dresdæ, 1751, 8vo.

The Zalewski Library (in later times called the Library of the Republic), was founded at Cracow, by the two brothers Zalewski, one of whom was Bishop of Cracow: they expended vast sums of money on its formation, and, in 1745, presented it to the public. Among other curiosities which this library is known to contain, are two antient MSS. of Ovid, and several volumes of journals in the handwriting of Sobieski, king of Poland.

---

## SECTION VI.

### *Sale Catalogues of Booksellers.*

THE first printers published books at their own expense, which they sold themselves: some of these are specified in the course of the present section. The capital, however, which this required, soon rendered it expedient to divide the hazard and the profit: the booksellers were thus enabled to procure a much greater variety of publications; and catalogues became necessary. The earliest sale catalogue was printed at

Frankfort (which preceded Leipsic as a literary mart) in the year 1554 \*. The most eminent sale catalogues on the continent, perhaps, are those published previously to the fairs held at those two cities : the Frankfort fairs are held twice a year, in spring and autumn, and each continues three weeks. The Leipsic fairs are held three times a year. The first commences on the first of January ; the second, three weeks after Easter ; and the third, after Michaelmas. These fairs last three days each, and are not inferior to those of Frankfort. In 1802, the German plan of disposing of books by means of *literary fairs*, was adopted in the United States of America : the first was held at New York ; and it is proposed, in future, to hold them statedly in that city †. The progress of sale catalogues in England is copiously treated in Mr. Nichols's "Literary Anecdotes," Vol. iii. pp. 608—693, and will abundantly repay the trouble of consulting on this subject. In the following pages, we shall chiefly indicate the principal sale catalogues, which are worthy of the student's attention.

#### § 1. *British Sale Catalogues.*

THE first part of the Catalogue of English printed Bookes. Which concerneth such matters of Divinitie, as haue bin either written in our owne tongue, or translated out of anie other language : and haue bin published to the glory of God, and edification of the church of Christ in England. Gathered into one alphabet, and such method as it is, by Andrew Maunsell, bookseller, London, 1595, folio.

\* Beckmann's Hist. of Inventions, Vol. iii. pp. 125—135, in which an interesting account is given relative to book catalogues. One of the Frankfort catalogues for 1625, is in the British Museum : it is intituled, *Bibliotheca Exotica : sive catalogus officinalis librorum peregrinis linguis venalibus scriptorum, omnium quotquot in officinis bibliopolarum indagari poterunt, et in Nundinis Francofurtensibus prostant, ac venales habentur*, 4to.

† Miller's Retrospect of the 18th Century, Vol. iii. p. 257, note.

This is the first digested list of publications in the English language, and is curious on many accounts, particularly as it affords the titles of many works, and records the names of various authors, long since lost and forgotten. *The Seconde Parte* of this catalogue was published also at London, 1595, folio, and *concerneth the sciences mathematicall, as arithmetick, geometric, astrologic, musick, the arte of warre, and navigation: and also of phisicks, and surgerie*. A third part, containing history and polite literature, was to have followed, but was never printed. Of Andrew Maunsell the compiler, nothing more is now known, than that he was a bookseller of ability and eminence in his day. An analysis of his catalogue is given in the *Athenæum*, vol. i. pp. 43—45, and 155, 156, whence the preceding notice is abridged.

A Catalogue of the most vendible books in England, orderly and alphabetically digested under the heads of Divinity, History, Physic, &c. With school books, Hebrew, Greek, and Latin, and an introduction for the use of schools, by W. London, 1658, 4to.

This catalogue is copiously analysed in the *Athenæum*, vol. ii. pp. 601—604, to which the reader is referred. Who the compiler of it really was, is now unknown, and must remain a circumstance, at best, of mere conjecture. In Lemoine's *Hist. of Printing*, p. 75, this catalogue is ascribed to Thomas Guy, the founder of the celebrated hospital bearing his name, in the borough of Southwark. "The author" (says Mr. Dibdin) "was a man, whoever he may chance to be, of no mean intellectual powers." (*Bibliom.* p. 397.)

General Catalogue of Books, printed in England since the dreadful fire, 1666, to the end of Trinity Term, 1676. London, folio.

This catalogue was published by Robert Clavel, an eminent bookseller of that time. It is a thin folio, and includes an

abstract of the bills of mortality. The books are classed under the heads of divinity, history, physic, and surgery, miscellanies, chemistry, poetry, &c. The titles of the books are briefly stated, and the publishers' names are given. The edition consulted for this notice is the *fourth*: "the catalogue was continued every term till 1700." (Lit. An. vol. iii. p. 608, *note*.)

*Bibliotheca Annua: or the Annual Catalogue for 1699.* London, 1700, 4to.

———— No. III. for the year 1701, 4to.

Both these publications are in the British Museum: of No. II.

I am enabled to present no account; though it is evident that such a number was published.

A complete Catalogue of Books, published from the beginning of this century to the present time. With the prices affixed. To which is added, a catalogue of the school-books, now in general use. 8vo, London, 1766.

The London Catalogue of Books in all languages, arts, and sciences, that have been printed in Great Britain, since the year MDCC. Properly classed under the several branches of literature, and alphabetically disposed under each head; with their sizes and prices. London, 1773, 8vo.

To this catalogue there were two or three supplements published; it is now superseded by the following more accurate list.

The London Catalogue of Books, with their sizes and prices, corrected to August 1811. London, 1811, 8vo.

This catalogue is compiled by the publisher, Mr. W. Bent, who has classed the books alphabetically under the heads of miscellaneous literature, — divinity and ecclesiastical his-

tory,—Law and Jurisprudence,—Medicine, Surgery, Physiology, and Chymistry—Hebrew, Arabic, Greek, and Latin,—and School Books. A supplement, containing works published since 1811, was published in 1812, 8vo. Mr. Bent has also, for some years past, published a *Monthly List of Publications*, in 4to; comprising notices of works preparing for the press, as well as titles, &c. of new books and new editions of works. Being stamped, it is circulated by the post in the same manner as newspapers.

The preceding articles will furnish a pretty accurate view of English literature, subsequent to the memorable fire of London. But much information may be derived, by consulting the sale catalogues of respectable booksellers, which have prices affixed to the respective articles. Among these, Mr. Edwards's catalogue of 1790 and 1794, particularly claim the bibliographer's attention, on account of the rarity of many of the articles therein described, and which (Dr. Clarke observes) are seldom offered to the public in a sale catalogue. (Bibl. Misc. vol. II. p. 87.) To these may be added, for *Classical Literature*, the catalogues of Mr. Lunn and Mr. R. Priestley; for *rare books generally*, the catalogues of Messrs. Longman and Co. for 1813-14, of Messrs. Lackington and Co., of Mr. Cuthell, Messrs. Arch, (whose catalogues are rich in bibliography), Mr. Triphook; for Law books, those of Messrs. Butterworths and Messrs. Clarkes; for Divinity, those of Mr. Baynes, and Messrs. Ogle and Co., &c. &c. &c. Among the catalogues of provincial booksellers, those of Messrs. Ford, (Manchester), Broster, (Chester), Peckover, (Bristol), Burdon, (Winchester), may be mentioned, as comprising numerous rare and curious articles, which will repay the trouble of consulting. The present list might be still further augmented; but the preceding articles will perhaps be deemed more than sufficient.

Bibliotheca Universalis et Selecta: A Catalogue of



**Books (&c. &c. &c.) collected for the most part in Germany and the Netherlands ; methodically digested with a view to render it useful to students, collectors, and librarians ; to which is added an index of authors, interpreters, and editors, &c. &c. By Samuel Paterson. London, 1786, 8vo.**

Though undervalued by many, this catalogue will be found useful for occasional reference : it is to be regretted that the index is not always very correct. Some memoirs of the industrious collector and classifier of the catalogue occur in the *Lit. An.* vol. III. pp. 438—440, and 733—736.

§ 2. *Foreign Sale Catalogues.*

**Bibliotheca Exquisitissima : sive librorum collectio, quos summo judicio et diligentia collegit Petrus Vander Aa, typographus urbis et universitatis. Lug. Bat. 1729, 8vo.**

In the British Museum.

**Bibliographia Anissoniana : seu Catalogus Librorum qui venales reperiuntur in officina Laurentii Anisson, Bibliopolæ Lugdunensis, ad annum 1669. Lugduni, 1669, 8vo.**

**Bibliographia Anissoniana ; seu Index librorum, qui venales reperiuntur in officina fratrum Anisson et Joan. Posuel, ad annum 1676, cui accedit Supplementum usque ad annum 1681. Lugduni, 1676—81.**

**Bibliographia Anissoniana ; seu Catalogus Librorum, qui prostant in ædibus sociorum Anisson, Posuel et Rigaud, tam in Parisiis quam in Lugduni, ad annum 1702. Lugduni, 1702, 8vo.**

The Anissons were eminent printers and booksellers first at Lyons and afterwards at Lyons and Paris. John Anisson

(the second of the name) was Director of the Royal Printing-office at Paris, which office was afterwards filled by two of his nephews; and a son of one of these held it until the French revolution, to which he fell a victim. The three catalogues above noticed are in the British Museum.

**Libri Venales in bibliopolio Reginaldi Calderii, tum ab Simone Colinæo, tum a Calderio excusi. Paris, 1548, 8vo.**

Calderius (or Chaudière) and Colines (better known by the name of Colinæus) were two eminent Parisian printers and booksellers: the latter is most celebrated for his edition of the Greek Testament, 8vo. Paris, 1534.

**Catalogus Librorum, quos vel excudit Commelinus, vel quorum exemplaria ad se recepit. Accedunt libri MSS. e bibliotheca ejus, ex bibliopolio Commeliniano. 1599, 8vo.**

Jerome Commelin, a learned printer of the 16th century, was settled at Heidelberg, where the Elector Palatine confided the care of his library to him: he executed numerous editions of the classics, and the works of the Fathers, particularly of Athanasius and St. Jerome. Unfortunately, however, they are printed on vile paper. Commelin died in 1598.

**Catalogus Librorum Sebastiani Mabre Cramoisy, typographi regii, sive quos ipsemet edidit, aut quorum ab avo suo Sebastiano Cramosio editorum copiam habet (secundum materiarum ordinem dispositus). Paris, 1678, 8vo.**

The elder Cramoisy was a very learned printer; and his editions, though inferior in point of correctness and beauty of character to those of the Stephenses, Manutii, and Froben; are yet very respectably executed. He was nominated Di-

rector of the Royal Printing-office in the Louvre by Cardinal Richelieu. Peignot has given some account of Cramoisy and his principal editions, in his *Dict. de Bibliol.* tom. I. pp. 195, 196.

*Catalogus Librorum officinae Lud. et Dan. Elzeviriorum. Amst. ex Officinâ Elzevirianâ. 1656, 8vo.*

This catalogue is in great request, and is added to the Elzevir collection: those of 1674 and 1681, 12mo. are merely lists of their extensive stock of printed books, which afford no materials for the literary history of the editions which issued from their presses.

*Catalogus Librorum, ex officinâ Janssonianâ. Amstel. J. Janssonius. 1650, 8vo.*

*Catalogus Librorum, qui in Junctarum bibliothecâ Philippi hæredum Florentiæ prostant. Florent. 1604, 12mo.*

An interesting catalogue; which is perhaps superseded by the more extensive work of Bandini, relative to the works executed by those celebrated printers, the Giunti. See p. 511, *supra*.

*Catalogue des Livres, provenant du fonds d'ancienne Librairie du cit. J. G. MERIGOT. Paris, an IX. (1800) 8vo.*

A very interesting catalogue, to which references are frequently made by French bibliographers: among other valuable and curious articles announced in it, we meet with a *Collection des registres du parlement*, in 514 volumes, folio;—a *Recueil des ordonnances de police pour la ville de Paris*, 1182—1763, 43 volumes, folio;—a *Recueil d'édits et arrêts de cours souveraines*, 1256—1789, 84 portfolios in 4to; original letters of the kings of France, their ministers, generals,

and ambassadors, &c. &c. Beside this catalogue, Peignot has mentioned three others of M. Merigot's, Paris, 1805, 1810, 1811, 8vo. in addition to which two others have since been announced.

*Index Librorum, qui in Typographia Plantinianâ venales extant.* Antwerp. B. Moretus, 1642, 8vo.

The editions of Christopher Plantin and his successors are distinguished for their beauty ; and many of them are highly esteemed for their correctness.

*Libri in Officina Rob. Stephani, partim nati, partim restituti et excusi.* (Paris, 1546) 8vo.

This Robert Stephens was the eminent printer whom Francis I. honoured with a visit. The fullest list of publications executed by the illustrious family of Stephens, is in Maittaire's *Vitæ Stephanorum*, noticed, *supra*, p. 512.



## SECTION VII.

### *Professional or Special Bibliography.*

*Repertoire Bibliographique, contenant la Notice raisonnée des Bibliographies Spéciales, etc. etc.* Par Gabriel Peignot. Paris, 1812, 8vo.

See a short notice of this work, *supra*, p. 524.

*Repertoire de Bibliographies spéciales, curieuses, et instructives.* Par Gabriel Peignot. Paris, 1810, 8vo.

This interesting work contains an account, 1. Of works, of which few were printed ; 2. Of books, copies of which are extant on coloured paper ; 3. Of books, published under the name of Ana. The whole is interspersed with historical, critical, and literary remarks.

*basis*: notwithstanding the plate has received some injury from the unfortunate calamity above-mentioned, yet it must be admitted to present a favourable specimen of the second invention of stereotype in England.

The subjoined impression represents the first page of the late Mr. Walker's admirable Pronouncing Dictionary. It is executed after Mr. Wilson's processes, and affords a very favourable specimen of the present improved state of British stereotype printing.

## SUPPLEMENT.

---

P. 155. A fac-simile of part of this image of St. Christopher, together with a wood-cut of the Annunciation, of equal antiquity, is given in the *Bibliotheca Spenceriana*, vol. I. pp. i—iv.

P. 217. By the kindness of Alexander Tilloch, Esq. the editor is enabled to present the following impression from a plate of Ged's stereotype Sallust. This plate Mr. T. first saw in the hands of the late Mr. John Murray, bookseller, in Fleet-street, in the year 1782; but in what way he became possessed of it, cannot now be ascertained. In the year 1800, Messrs. Murray and Highley, his successors in business, presented Mr. Tilloch with this original plate of Ged's Sallust, which they had for years used as a flat weight to lay upon papers. The plate, which had thus received considerable injury, was employed by Mr. T. for taking off some impressions to illustrate a memoir in the tenth volume of his "*Philosophical Magazine*" in August 1801. Since that time, the plate has unfortunately received some injury, in consequence of a fire, which consumed Mr. T.'s premises a few years since. The reader will bear this circumstance in mind, when examining the subjoined impression; which, while it will gratify a laudable curiosity, should not be considered as a proper specimen of the state of the art when in Ged's hands. There is no doubt but Ged's Sallust was as neat as the types themselves would allow, from which he cast his plates. Mr. Tilloch thinks it also probable that the forms, from which Ged made his moulds, were composed of worn types, which will always produce plates that may be said to be worn before they are used.

*Specimen of Ged's Stereotype Sallust.***CATILINA. CAP. XIX.**

sa legibus ambitus interrogati poenas dederant. Post paullo Catilina, pecuniarum repetundarum reus, prohibitus erat consularum petere; quod intra legitimos dies profiteri nequiverit. Erat eodem tempore Cn. Piso, adolescens nobilis, summæ audaciæ, egens, factiosus, quem ad perturbandam rempublicam inopia atque mali mores stimulabant. Cum hoc Catilina & Antonius, consilio communicato, parabant in Capitolio Kalendis Januariis L. Cottam & L. Torquatum Consules interficere; ipsi, faucibus correptis, Pisonem cum exercitu ad obtinendas duas Hispanias mittere. Ea re cognita rursus, in Nonas Februarias consilium cædis transtulerant. Jam tum non Consulibus inodo, sed plerisque Senatoribus perniciem machinabantur. Quod ni Catilina maturasset pro curia signum sociis dare; eo die, post conditam urbem Romanam, pessimum facinus patratum foret. Quia nondum frequentes armati convenerant, ea res consilium diremit.

XIX. Postea Piso in citeriorem Hispaniam Quæstor pro Prætoris missus est, adnitente Crasso; quod eum infestum inimicum Cn. Pompeio cognoverat. Neque tamen senatus provinciam invitus dederat: quippe fœdum hominem a republica procul esse volebat: simul, quia boni quam plures præsidium in eo putabant: & jam tum potentia Cn. Pompeii formidolosa erat. Sed is Piso, in provinciam ab equitibus Hispanis, quos in exercitu ducebat, iter faciens, occisus est. Sunt, qui ita dicunt, imperia ejus injusta, superba, crudelia, barbaros nequivisse pati: alii autem, equites illos, Cn. Pompeii vocares fidosque cliques, voluntate ejus Pisonem

With all the allowances, which the circumstances above stated require to be made, this specimen must claim attention as the first *known* essay towards stereotype printing, which has since been carried on with so much success both in England and in France.

*Specimen of Messrs. Foulis and Tilloch's Greek Stereotype.*

ΚΥΡΟΥ ΑΝΑΒΑΣ. Β. 91

πλάγη τῇ ἐφόδῳ τῇδε, δῆλον ἦν. Τῇ μὲν γὰρ πρόσθεν ἡμέρᾳ πέμπων, τὰ ὅπλα παραδίδόναι ἐκέλευε, τότε δὲ ἅμα ἡλίῳ ἀνατέλλοντι κήρυκας ἔπεμψε περὶ σπονδῶν. Οἱ δ' ἐπεὶ ἦλθον πρὸς τὰς προφύλακας, ἐζήτην τὰς ἀρχοντας. Ἐπεὶ δ' ἀπήγγειλαν οἱ προφύλακες, Κλέαρχος τυχῶν τότε τὰς τάξεις ἐπισκοπῶν, εἶπε τοῖς προφύλαξι, κελεύειν τὰς κήρυκας περιμένειν, ἄχρις ἂν χολάσῃ. Ἐπεὶ δὲ κατέστησε τὸ σράτευμα, ὥστε καλῶς ἔχειν ὁρᾶσθαι πάντη φάλαγγα πυκνήν, τῶν δὲ ἀόπλων μηδένα καταφανῆ εἶναι, ἐκάλεσε τὰς ἀγγέλους, καὶ αὐτός τε προῆλθε τὰς τε εὐοπλοτάτους ἔχων καὶ εὐειδεστάτους τῶν αὐτοῦ στρατιωτῶν, καὶ τοῖς ἄλλοις στρατηγοῖς ταῦτα ἔφρασεν. Ἐπεὶ δὲ πρὸς τοῖς ἀγγέλοις ἦσαν, ἡρώτα τί βούλοιντο. Οἱ δ' ἔλεγον ὅτι περὶ σπονδῶν ἤκοιεν ἄνδρες, οἵτινες ἱκανοὶ ἔσονται τὰ τε παρὰ βασιλέως τοῖς Ἕλλησιν ἀπαγγεῖλαι, καὶ

This passage is from the second book of Xenophon's *Ana-*



*basis*: notwithstanding the plate has received some injury from the unfortunate calamity above-mentioned, yet it must be admitted to present a favourable specimen of the second invention of stereotype in England.

The subjoined impression represents the first page of the late Mr. Walker's admirable Pronouncing Dictionary. It is executed after Mr. Wilson's processes, and affords a very favourable specimen of the present improved state of British stereotype printing.

with several corrections and additions, presented a list of 767 additional articles. The second volume comprises 2126 articles, executed between 1521 and 1526; of which 117 only were on miscellaneous sciences and subjects, the rest being devoted to theology. This great superiority of number in theological works is owing to the numerous publications occasioned by the reformation. During the whole period of these six years there appeared only two German translations of classical authors,—one of Livy, printed at Mayence, in 1525, folio; the other was *Cicero de Senectute*, printed at Augsburg, in 1522.

P. 544. SCHNURRER.—*Bibliotheca Arabica*. Auctam nunc ac integram edidit D. Christianus Fridericus de Schnurrer. *Hale ad Salam*, 1811, 8vo.

This elaborate work is divided into seven heads: 1. *Grammatica*. 2. *Historica*. 3. *Poetica*. 4. *Christiana*, consisting chiefly of liturgical and theological works. 5. *Biblica*, comprising Arabic editions of the Old and New Testament, and parts thereof, with critical and philological writers thereon. 6. *Koranica*, including editions of the Koran, entire, and in part, with critical and other treatises illustrative of it, as well as treating on the religion of Mohammed. 7. *Varia*, or miscellaneous treatises. The work terminates with a few pages of addenda, and a list of the books described, arranged in chronological order. Nine closely printed pages of errata, for which Schnurrer assures the reader *he* is not responsible, diminish the facility of consulting this otherwise useful and elaborate work.

P. 574. ORLEANS.—*Catalogue des Livres de la Bibliothèque publique fondée par M. Prousteau, professeur en droit dans l'Université d'Orleans, composée en partie des livres et manuscrits de Henri de Valois (par dom Fabre): nouvelle édition, avec des notes critiques et bibliographiques*. Paris, 1777, 4to.

In 1694, M. Prousteau, an able lawyer, and also professor of law in the University of Orleans, presented his rich and extensive library to that city; and also endowed it with funds for the annual purchase of books, and for the salary of a librarian. He af-

P. 318. There is however great reason to believe that signatures were in use prior to the year 1472. Mr. Dibdin indeed thinks it highly probable that the letters used in the books of images to denote the order of the plates or pages, might suggest the introduction of signatures; and in his elaborate and splendid *Bibliotheca Spenceriana* (published when the present volume was nearly finished), he has brought forward some considerations, which render it highly probable that signatures were known and employed two years before, by Helyas Helye, *alias* de Louffen, in his edition of the *Mammothrectus*, printed at Ergow [1470], folio. Having noticed the opinion of Santander, on which we have relied, p. 318, *supra*, Mr. Dibdin thus continues:

“The author (M. Santander) adheres to this position with the usual zeal of the founder of an hypothesis, and is therefore the less disposed to yield to the precedence of any other work designated with signatures. Yet it does not follow, because Mons. Serna Santander affirms the foregoing work (the *Preceptorium Divinae Legis* of Nyder) to be the first extant with printed signatures, that there is no other book in existence, which exhibits an earlier testimony of this typographical distinction. It happens, however, that Peter Schoeffer published this *very work* at Mentz, which has precisely the same day and year attached to the colophon; and Santander naturally asks, ‘how could two men, living at a distance from each other, without any intercourse or intimation, print the same work at precisely the same period?’ The answer is, that it is not *impossible*, but only very *improbable*: and it remains to be ascertained, whether the canon of the church of Munster, the Swiss artist who executed the present volume (the *Mammothrectus*), did in fact copy the entire impression of Schoeffer. The principal consideration (Mr. Dibdin adds) weighing in my own mind, is, that, as Helyas Helye reprinted this work in 1472 and 1473, without signatures (according to Santander),

the present impression was *not* an anterior one ; since, in all probability, he would not have omitted the signatures, from their obvious general utility. Yet it may be objected, that these very signatures are in themselves, and in their general position, so very unusual and awkward, that he might have conceived their omission an advantage to the appearance of the work. In regard to the borrowing, in part, of Schoeffer's colophon—unless it can be *positively* proved that Schoeffer was the copyist—there seems to be strong presumptive evidence, that the Swiss printer here stumbled upon one of those vulgar errors of his brethren, in early times, of reprinting what was before him, without any regard to its propriety or adaptation."

" The Abbé Rive, who in his account of the Mentz and Ergow impressions is curious and instructive, will not allow of signatures as early as 1470 ; and chastises Meerman for acceding to the opinion that they existed at this period. Yet, if De Louffen published,—at however late a date—a faithfully literal re-impression of the Mentz edition—and Schoeffer was absolutely the printer of the Mentz impression, in 1470—it follows that signatures were used in the same year : a conclusion, which at once subverts the hypothesis of their not having been known till 1472." *Bib. Spenc.* vol. i. pp. 154—156. The evidence is now before the reader, who will form his own conclusions, as to the probable date of signatures.

P. 423. D'ISRAELI.—The Quarrels of Authors here announced have just been published in three volumes 8vo.

P. 428. The eighth volume of the *Literary Anecdotes of the 18th Century*, has very recently been given to the public : a ninth volume is further announced, which, with indexes, &c. will finally complete this laborious and valuable work.

P. 445. SISMONDI.—The third and fourth volumes of this interesting work have just been imported from Paris.

P. 521. Mr. Dibdin has recently issued a prospectus of a

new work, in two volumes, royal octavo, which promises to be an interesting supplement to his *Bibliomania*. It is intituled, *The Bibliographical Decameron; or Ten Days' Pleasant Discourse, upon the Early State of the Fine Arts, Ancient and Modern Typography, and Bibliography.*

This work is to be embellished with numerous engravings; and will comprise details relative to illuminated manuscripts;—printed missals and breviaries;—books printed from wooden blocks, and books containing early and curious specimens of engraving; bibles; books of games and sports; of manners and customs;—the origin and progress of printing upon the Continent;—fac-similes of devices and marks of ancient printers;—accounts of book-binding and book-binders;—literary bibliography;—book-sales by auction;—notices of eminent English booksellers and printers: and an account of some of the most distinguished public and private libraries in Europe.

P. 532. Joh. Bern. de Rossi *Bibliotheca Judaica Antichristiana, quæ editi et inediti Judæorum adversus Christianam Religionem libri recensentur.* Parmæ e regio typographico (Bodoni) 1800, royal 8vo. p. 128.

One of the scarcest of De Rossi's Tracts: in his preface the author says that the works described in his book, are of extreme rarity, and very difficult to collect; because the Jews carefully conceal them from the eyes of Christians, and few even of the most learned polemic divines are acquainted with the existence of many of them.

P. 540. PANZER.—The following notice of the German work of Panzer, mentioned in p. 540, is derived from the *Records of Literature* for 1807, vol. i. p. 89.

*Annalen der Altern Deutschen Litteratur.* Annals of German Literature; or a description of the works printed in the German language, vol. i. 1788. vol. ii. 1806. Nuremberg, 4to.

The first volume of these annals appeared in 1788, and contained an account of all German works printed between 1462 and 1520, amounting to 1035. A supplement was published in 1802, which,

with several corrections and additions, presented a list of 767 additional articles. The second volume comprises 2126 articles, executed between 1521 and 1526; of which 117 only were on miscellaneous sciences and subjects, the rest being devoted to theology. This great superiority of number in theological works is owing to the numerous publications occasioned by the reformation. During the whole period of these six years there appeared only two German translations of classical authors,—one of Livy, printed at Mayence, in 1525, folio; the other was *Cicero de Senectute*, printed at Augsburg, in 1522.

P. 544. SCHNURRER.—*Bibliotheca Arabica*. Auctam nunc ac integram edidit D. Christianus Fridericus de Schnurrer. *Hale ad Salam*, 1811, 8vo.

This elaborate work is divided into seven heads: 1. *Grammatica*. 2. *Historica*. 3. *Poetica*. 4. *Christiana*, consisting chiefly of liturgical and theological works. 5. *Biblica*, comprising Arabic editions of the Old and New Testament, and parts thereof, with critical and philological writers thereon. 6. *Koranica*, including editions of the Koran, entire, and in part, with critical and other treatises illustrative of it, as well as treating on the religion of Mohammed. 7. *Varia*, or miscellaneous treatises. The work terminates with a few pages of addenda, and a list of the books described, arranged in chronological order. Nine closely printed pages of errata, for which Schnurrer assures the reader *he* is not responsible, diminish the facility of consulting this otherwise useful and elaborate work.

P. 574. ORLEANS.—*Catalogue des Livres de la Bibliothèque publique fondée par M. Prousteau, professeur en droit dans l'Université d'Orleans, composée en partie des livres et manuscrits de Henri de Valois (par dom Fabre): nouvelle édition, avec des notes critiques et bibliographiques*. Paris, 1777, 4to.

In 1694, M. Prousteau, an able lawyer, and also professor of law in the University of Orleans, presented his rich and extensive library to that city; and also endowed it with funds for the annual purchase of books, and for the salary of a librarian. He af-

terwards expended considerable sums on the interior construction of the library. M. Prousteau, who was born May 26, 1626, died at Orleans in March 1715: a monument was erected to his memory, by the grateful inhabitants, in the centre of the library.

P. 582. MUNICH.—“ Since the union of the bishopric of Bamberg with the kingdom of Bavaria, the royal library of Munich has been augmented with many valuable MSS. preserved till then, in the treasury of the chapter of the former town. Among them are the famous MSS. known under the title of *Codex aureus*, or golden manuscript of Bamberg, discovered by M. l'Abbé Gley; four gospels, and a missal of the 11th and 12th centuries, small folio, written on fine white vellum, and the letters drawn with the utmost care. These MSS. are in the highest state of preservation, owing to the jealous caution of the canons: they were never shown without a special leave; and on no account were they ever communicated for the purpose of comparing the text with that of other Bibles. The binding of these MSS. is richly ornamented with precious stones, and oriental pearls set in gold, and also with historical subjects executed in ivory.” *Rec. of Lit.* vol. i. p. 342. The same work also contains an analysis of *Historical and Literary Memoirs, collected in the central Bavaro-Palatine Library, at Munich, and edited by J. C. d'Arentin*, (in German) vol. i. 8vo.

P. 602. Since the preceding account of the Vatican was printed off, the author has met with the following additional particulars in the Rev. J. C. Eustace's truly *Classical Tour through Italy*; they are too interesting not to find a place here.—“ A large apartment for the two keepers, the secretaries, or rather the interpreters seven in number, who can speak the principal languages of Europe, and who attend for the convenience of learned foreigners; and a double gallery of 220 feet long, opening into another of 800, with various rooms, cabinets, and apartments annexed, form the receptacle of this noble collection. These galleries and apartments are all vaulted, and all painted with different effect, by painters of

different æras and talents. The paintings have all some reference to literature sacred or profane, and take in a vast scope of history and mythology. The books are kept in cases; and in the Vatican, the traveller in vain seeks for that pompous display of volumes, which he may have seen and admired in other libraries. Their number has never been accurately stated, some confine it to 200,000, others raise it to 400,000, and many swell it to a million. The mean is probably the most accurate. But the superiority of this library arises not from the quantity of its printed books, but the multitude of its MSS. which are said to amount to more than 50,000." Vol. i. pp. 289, 290. 2d edit.

P. 628. WESTMINSTER LIBRARY.—Catalogue of books in the Westminster library. London, 1808, 8vo.

The Westminster library is now held in Jermyn-street, St. James's: it was instituted in 1775; and, a few years since, a junction was made with the *London Library*,—a similar establishment held in the city. The aggregate collection comprises a large number of valuable works in every department of literature, to which the proprietors and subscribers have daily access. Besides the library, in which Newspapers are kept, there is a convenient Reading Room, expressly appropriated to the use of such of the proprietors and subscribers as may wish to peruse Books, Monthly Publications, and Foreign Journals, at the house of the Institution; and all may have books at their respective houses, in certain proportions. The library is open from nine o'clock in the morning till eleven at night; but no books are delivered after five in the evening.

P. 629. BODLEIAN LIBRARY.—7. A catalogue of the books, relating to British Topography, and Saxon and Northern Literature, bequeathed to the Bodleian library, in the year 1799, by Richard Gough, Esq. F. S. A. Oxford, at the *Clarendon Press*, 1814. 4to.

The lovers of British literature and antiquities are greatly indebted to the Rev. B. Bandinel, the present learned keeper of the Bodleian library, and to the delegates of the Oxford press, for this



well-compiled and handsomely printed volume. The catalogue, here announced, Mr. B. states, “has been formed as nearly as possible on the plan adopted by Mr. Gough himself, in his *British Topography*. The books are arranged according to counties, and where it was practicable, chronologically. A very full and perfect index of names will be found at the end; so that it is hoped the present attempt will possess the advantages both of an alphabetical, and of a classed catalogue.”

P. 628. **BODLEIAN LIBRARY.**—Another partial catalogue of this library was published in 1642, in 18mo. by John Vernueil, or Vernulius. It is intituled, *A Nomenclator of such tracts and sermons as have beene printed or translated into English upon any place or booke of Holy Scripture. Now to be had in the most famous and publique library of Sir Thomas Bodley, in Oxford.* This work bears some resemblance to Mr. Lettsome’s *Preacher’s Assistant*. The authors, who have written on entire books of Scripture, are first given; and then each expositor’s name is affixed to the different verses, on which he has composed a commentary, sermon, &c. References are also introduced to the different places in the Bodleian library, where the books were deposited in 1642. The book was formerly in some request, as two editions were published within a short time: it is now chiefly curious as indicating the authors, who were recommended to the notice of students in divinity, at the period when the book was published.

P. 695. **ADVOCATES’ LIBRARY.**—An Appendix to this catalogue was published in 1787, which has probably been since continued; though the author has not met with a copy of it.

P. 665. One of the 10 copies of the splendid folio edition of Aristotle’s poetics, mentioned in this page as being reserved in the hands of the trustees of the Clarendon press, has very recently been presented to his Royal Highness the Prince Regent.

P. 682. **BIBLIOTHECA TOWNLEIANA.**—A catalogue of the curious and extensive library of the late John Towneley, Esq. Part I. London, 1814. 8vo.

While these supplemental pages are passing through the press, the first part of Mr. Towneley’s library is announced for sale, by Mr.

Evans, in Pall Mall, on the 8th of June, and six following days. Extended as the present work is, beyond the limits originally contemplated, the author cannot, in justice to the Bibliographical Student, omit to notice a few particulars relative to this collection : which, though comprising only 905 articles, offers to the amateur and book-collector some of the rarest specimens of typographic and calligraphic excellence. We pass over the numerous and very fine productions of the presses of Caxton, Pynson, Wynkyn de Worde, Machlinia, Wyer, Scoloker, and other early printers, the publications of Hearne, many of which are on large paper, the splendid numismatic, and other miscellaneous books, forming an extraordinary assemblage of the first rarity.

## PRINTED BOOKS.

No.

618. *Horæ Beatæ Mariæ Virginis ad usum insignis ecclesiæ Sarum.* 4to.

*Printed on vellum by Julian Notary, EXCESSIVELY RARE.* 4to. 1503.

619. *Heures à l'usage de Rome, tout au long sans rien requerir,* royal

8vo. *Printed upon VELLUM.* Paris, par Gillet Hardouin. Each page is decorated with a border, containing a series of engravings: the large plates are richly illuminated and bound in green morocco.

620. *Heures à l'usage de Paris au long, avec la Vie de Thobie et de*

*Judit. Printed on VELLUM,* with large plates and engraved Borders.

Paris pour Estienne d'Affray.

845. *Rudbeckii Atlantica, cum figuris et tabulis.* folio. 5 vols. *Upsalæ*

1679, 1689, and 1698.

The EXCESSIVE RARITY of this valuable book is well known. *Almost every copy of the third volume was destroyed by a fire ; of the very few which escaped the flames, scarcely any have the index. De Bure says, the only copy with the Index which he had been able to see, was Gaignat's: this copy has the index, and conforms to De Bure's description. It has been the subject of controversy, whether there were two editions of the first volume, as it is sometimes seen with a date and sometimes without. To render this copy as complete as possible, there is a duplicate of the first volume: the title of one copy has the date, and the other is without.*

## MANUSCRIPTS.

These are *forty-two* in number, all distinguished for their beautiful execution and fine condition. Four only can be noticed.

No.

884. HOMERI ILIAS, cum scholiis et glossis interlinearibus. Codex Per-  
vetustus Membranaceus, (supposed to have been written about  
the year 900.)

THIS VENERABLE MANUSCRIPT OF THE ILIAD (we transcribe Mr. Evans's interesting note) is written upon vellum, in a very fair and legible hand. The margins are replete with most valuable and important scholia. Heyne has given a fac-simile of it in his Homer (Tab. D. vol. i.) It is well characterised by Noehden, "Literarum ductus simplices, bene formati, sibi ubique constantes, ad legendum faciles: ipsæ autem sunt altitudine media in textu, in scholiis tertia fere parte minores." This is the identical manuscript which was formerly in the possession of Victorius and Salviati at Florence, the supposed loss of which had been deplored for more than two centuries. Critics have unanimously assigned it to a very remote period of antiquity. "EST ILLE CODEX FACILE OMNIUM QUOS HABEMUS UNA CUM VERNETIS ANTIQUISSIMUS, IDEMQUE IN OPTIMIS," says Heyne. "Lectionem Aristarcheam servat diligentius quam alii codices." With almost unexampled liberality, the late Mr. Charles Townley sent it to Heyne at Göttingen, when he was preparing his new edition of Homer. "Maluissem ipse codicem ante oculos habere per omne tempus, quod in observationibus conscribendis et critica lectionum exercenda exacturus eram; enimvero hoc vetabat pudor meus," says that eminent critic. He repented, however, his unnecessary precipitation. "Cum autem postea variæ lectionis comparisonem cum aliquo apparatu facerem, eamque in observationes locis suis inferrem, sæpe pudoris mei poenitentia me incessit; multoque magis, cum scholiorum fragmenta cum aliis compararem; *tam præclara hæc esse intellexi*, multoque magis in extremis libris, *vidi enim esse ex antiquissimis*." Oxford justly triumphs in the possession of her manuscripts of Plato and Euclid. The purchaser of this inestimable treasure will be congratulated by future critics and bibliographers on the acquisition of the BEST MANUSCRIPT OF THE NOBLEST OF POETS.

894. A COLLECTION OF ENGLISH MYSTERIES OR THEATRICAL PAGEANTS.

A volume, very fairly written upon vellum, in the reign of Henry VI. or Edw. IV.; and, as it is supposed, formerly belonging to the Abbey of Widkirk, near Wakefield, in the county of York. It contains several *mysteries*, or theatrical *pageants*, constructed from incidents in the Old and New Testaments, differing entirely in language from the celebrated *Chester and Coventry Plays*, though agreeing, with some few exceptions, in the subjects.

No.

There is very good reason for conjecturing that all the plays of this kind were composed by some ecclesiastical persons for the purpose of being acted in the monasteries, as well as by the tradesmen's companies in various populous towns and cities.

The work commences with a soliloquy by the Deity, and proceeds with the following pageants: The Sacrifice of Abel; The Deluge, *with a ludicrous and quarrelsome dialogue between Noah and his Wife*; The Sacrifice of Isaac; Jacob; Moses; Pharaoh; Cæsar Augustus; Annunciation; Salutation; Adoration of the Shepherds; Wise Men's Offering; Flight into Egypt; Herod's Slaughter of the Innocents; Purification; John the Baptist; Betraying of Christ; Mocking of Christ; Flagellation; Crucifixion; Delivery of Souls from Purgatory; Resurrection; The Pilgrims; Saint Thomas of India; The Ascension; The Last Judgment, *in which are many quaint and humourous dialogues of devils*; Lazarus, and concludes with the Death of Judas, which has been left unfinished.

The preceding account was most obligingly communicated to Mr. Evans by Mr. Douce, a gentleman profoundly versed in theatrical lore, and whose familiar acquaintance with our early English literature, at least equals that of the most learned of his contemporaries. After consulting with the same high authority, Mr. Evans confidently asserts that NO THEATRICAL ARTICLE OF EQUAL CURIOSITY OR VALUE HAS EVER BEEN SUBMITTED TO PUBLIC COMPETITION.

904. A MOST BEAUTIFUL MANUSCRIPT UPON VELLUM of the twelfth century (Latin), containing,

I. A Letter of King Henry I. to Anselm, Abbot of St. Edmunds, forbidding him to leave his Abbey.—II. Letter from Talbot, prior of St. Edmunds, earnestly intreating Abbot Anselm to return to his Abbey.—III. Augmentation of the pittances of the monks, by Abbot Anselm.—IV. List of the tenements whence the expenses were to be supplied.

V. Legend for the Vigil of St. Edmund (one illuminated initial).

VI. THE LIFE, MARTYRDOM, and MIRACLES OF S. EDMUND, IN THIRTY-TWO SINGULARLY CURIOUS PAINTINGS OF THE EARLY PART OF THE TWELFTH CENTURY, *exhibiting* THE ARCHITECTURE, SHIPPING, ARMS, ARMOUR, AND VARIOUS HABITS OF THAT PERIOD, in the following subjects:

1. Arrival of the Danes in Northumbria by Sea.—2. They defeat the English.—3. King Edmund receiving his arms.—4. His coronation.—5. His liberality to the poor, &c.—6. Arrival and descent of Hinguar in E. Anglia.—7. Danes storming a town.—

which have words, &c. interspersed in the same manner as in the preceding class, but with the addition of some plates of explanatory matter. Both classes are engraved on wood.

In works executed at so remote a period as these confessedly were, *certainty* as to dates is hardly attainable; but from the fullest consideration the author has been able to give this subject, he is disposed to follow Heinecken's arrangement, correcting however his statements, where the researches of subsequent bibliographers have enabled them to rectify his errors, and also adding notices of some recently discovered works of this description.

---

## SECTION I.

### *Books of Images without Text.*

#### I. HISTORIÆ VETERIS ET NOVI TESTAMENTI, SIVE BIBLIA PAUPERUM. Latine. Small folio.

OF all xylographic works, that is, such as are printed from wooden plates, the BIBLIA PAUPERUM, and the SPECULUM SALVATIONIS\*, are the most celebrated and best known to bibliographers, on account of the discussions to which they have given birth. Meerman has bestowed great labour in endeavouring to secure to Coster the glory of having invented this and similar works; but as his system has already been exploded, it may be sufficient to refer the reader to the former part of the present volume. (See pp. 145—154, *supra*.)

The *Biblia Pauperum* is unquestionably a very rare and ancient book: the few copies of it, which are extant, are for the most part either imperfect, or in a very bad condition; which ought not to excite surprise, when it is considered that this work, being a kind of catechism of the Bible, was executed for the use of young persons and of the common people (whence its name, the *Bible of the poor*); who thus were enabled to acquire at a low price a knowledge of some of the events recorded in the Scriptures. This will account for the destruction of almost every copy, by repeated use: in those times (Santander justly remarks), when the art of printing was unknown, there were but few persons who could afford to give a hundred louis d'or for the manuscript of a complete Bible.

\* See SECT. II. No. 6. p. x. *infra*.

### **CORRECTIONS.**

**Page 25.** Of the Memoir on the Libraries of the Antients, last line but 3 of the note, *for tom. 22. read tom. II.*

**Page 153.** Note last line but 7 *for Chap. II. Sect. III. read Chap. III.*

**Page 239.** Last line but 3 *for Section IX. read Section VIII.*

**Page 341.** Line 17. After Anthologia, add an Asterisk\*.

*Ibid.* Line 24. *for 1516 and 1517. read 1517 and 1519.*

**Page 448.** Line 2. *dele* Printing.

**Page 627.** Line 5. *for 12 read ten.*



# APPENDIX.

---

## No. I.

### BOOKS OF IMAGES.

(Referred to, page 156.)

THE BOOKS OF IMAGES, whose origin has already been noticed\*, are justly regarded as the first attempts at printing; and, on account of the abbreviations of the letters as well as the rudeness of their form, they can with difficulty be read. Maittaire, Clement, Schelhorn, Fournier the younger, Meerman, De Bure, Lambinet, Santander, Daunou, and other Bibliographers, the most recent of whom is Mr. Dibdin†, have described them at considerable length: but the fullest *general account* is that of Baron Heinecken, who has given numerous fac-similes of the plates, and has also indicated with considerable minuteness the variations, which mark the different editions. Bibliographers are not exactly agreed as to the number of these Books of Images; some fixing it at seven, while Heinecken has described ten, and has divided them into two classes, 1. *Books of Images without any text accompanying them*, but in which words and sentences are interspersed either at the top, bottom, or middle of the plate or page, or in scrolls proceeding from the mouths of the figures introduced. 2. *Books of Images accompanied with text*,

\* *Supra*, pp. 155, 156.

† In his splendid work *Bibliotheca Spenceriana*, Vol. i. pp. iv—liii.



which have words, &c. interspersed in the same manner as in the preceding class, but with the addition of some plates of explanatory matter. Both classes are engraved on wood.

In works executed at so remote a period as these confessedly were, *certainty* as to dates is hardly attainable; but from the fullest consideration the author has been able to give this subject, he is disposed to follow Heineken's arrangement, correcting however his statements, where the researches of subsequent bibliographers have enabled them to rectify his errors, and also adding notices of some recently discovered works of this description.

---

## SECTION I.

### *Books of Images without Text.*

#### I. HISTORIÆ VETERIS ET NOVI TESTAMENTI, SIVE BIBLIA PAUPERUM. Latine. Small folio.

OF all xylographic works, that is, such as are printed from wooden plates, the BIBLIA PAUPERUM, and the SPECULUM SALVATIONIS\*, are the most celebrated and best known to bibliographers, on account of the discussions to which they have given birth. Meerman has bestowed great labour in endeavouring to secure to Coster the glory of having invented this and similar works; but as his system has already been exploded, it may be sufficient to refer the reader to the former part of the present volume. (See pp. 145—154, *supra*.)

The *Biblia Pauperum* is unquestionably a very rare and ancient book: the few copies of it, which are extant, are for the most part either imperfect, or in a very bad condition; which ought not to excite surprise, when it is considered that this work, being a kind of catechism of the Bible, was executed for the use of young persons and of the common people (whence its name, the *Bible of the poor*); who thus were enabled to acquire at a low price a knowledge of some of the events recorded in the Scriptures. This will account for the destruction of almost every copy, by repeated use: in those times (Santander justly remarks), when the art of printing was unknown, there were but few persons who could afford to give a hundred louis d'or for the manuscript of a complete Bible.

\* See SECT. II. No. 6. p. x. *infra*.

This work consists of 40 plates, with extracts and sentences analogous to the figures and images represented therein; the whole are engraven on wood, on one side of the leaves of paper: so that, when folded, they are placed opposite to each other. Thus, as the white sides of the leaves may be cemented together, the total number is reduced to 20, because the first and last page remain blank. Copies however are sometimes found, the leaves of which not having been cemented on their blank side, are 40 in number, like the plates. Each plate or page contains four busts, two at the top, and two at the bottom; together with three historical subjects: the two upper busts represent the prophets or other persons whose names are always writt n beneath them; the two lower busts are anonymous. The middle of the plates, which are all marked by letters of the alphabet in the centre of the upper compartment\*, is occupied by three historical pictures, one of which is taken from the New Testament: this is the *type* or principal subject, and occupies the centre of the page between the two anti-types or other subjects, which allude to it. The inscriptions, which occur at the top and bottom of the page, consist of texts of Scripture and Leonine verses.

Thus in the 40th plate, of which our engraving is a copy †, the two busts of David and Isaiah are placed in the middle of the upper part of the page, between two passages of the Bible. The *first* of these, on the left of those prophets, is partly taken from the Song of Solomon (chap. v. vv. 7, 8.) and runs thus: *Legitur in Cantico Canticorum quarto capite, quod (or quo) sponsus alloquitur sponsam, et eam sumendo dixit; "Tota pulchra es, amica mea, et macula non est in te. Veni, amica mea; veni, coronabere." Sponsus verus iste est Christus; qui, in assumendo eam sponsam, que est anime sine macula omnis peccati, et introducit eam in requiem eternam, et coronat cum corona immortalitatis.*

The *second* passage, which is on the right of David and Isaiah, is taken from the Book of Revelations, and runs thus: *Legitur in Apocalypsi xxi<sup>o</sup>. capite, quod angelus Dei apprehendit Jhoannem Evangelistam, cum esset in spiritu, et volens sibi ostendere archana Dei dixit ad eum; "Veni, et ostendam tibi sponsam, uxorem agni." Angelus loquitur ad omnes \* \* \* \* ‡, ut veniant ad auscultandum in sponsum, agnum innocentem Christum, animas innocentes coronantem.*

Beneath the bust of David which is indicated by his name, is a scroll proceeding from his hand inscribed: \* \* \* ‡ *sponsus dominus procedens de thalamo suo.*

Beneath Isaiah is *ysaye vi*, with a label proceeding from his hand, inscribed \* \* \* ‡ *sponsus decoravit me corona.*

The letter . n . between these two labels, denotes the order of

\* These letters Mr. Dibdin thinks are the origin of signatures. Bib. Spenc. vol. i. p. xxvi.

† Made from the exemplar, which was the late Mr. Willett's. See the engraving on wood facing the title-page.

‡ Two words are here omitted: they are so abbreviated in the original, as to defy interpretation.

the plate or page, as the cuts in this work follow each other according to two sets of alphabets, each of which extends from a to v only; when the first series is completed, a second is begun, the letters of which are distinguished by two points . a . . h . . c . &c.

In the central compartment, between the busts above described, is the type or principal subject: it represents the rewards of the righteous in the eternal world, and the Redeemer is introduced as bestowing the crown of life on one of the elect spirits. The antitype on the left is the Daughter of Sion, crowned by her spouse with the following Leonine verse,

*Laus anime vere sponsum bene sensit habere.*

The antitype on the right is an angel, speaking to St. John, with this verse beneath:

*Sponsus amat sponsam Christus nimis et speciosam.*

From the left hand figure of the bust at the bottom of the plate, proceeds this label: *corona tua \* \* \* \* †, et calciamē (utrum?) spebo (impetrabo?)* with a reference to Ezekiel, ch. xxxiii. which however throws no light whatever on the subject.

From the figure on the right proceeds the label, *sponsabo te in sempiternum*, &c. with a reference to the prophecy of Hosea, ch. v.

Heinecken, who has examined several copies of this work with minute attention, has discovered five different editions of the *Biblia Pauperum*; the fifth is easily known, as it has fifty plates. In executing the other four editions, the engravers, he observes, have worked with such exactness, that there is very little difference between any of them, so that it is impossible to determine which is the first. The attentive bibliographer, who has the good fortune to examine these precious memorials of the typographic art, will discover several variations. These are pointed out by Heinecken, who has described the subjects of the different plates or leaves with much minuteness: as his interesting work is in the hands of every bibliographer and amateur, it will be sufficient to refer to his *Essai d'une Collection d'Estampes*, pp. 293—333; from which Santander has abridged his neat account, *Dict. de xv. Siècle*, vol. ii. pp. 207—210. Lambinet (*Recherches sur l'Imprimerie*, pp. 61—72;) and Daunou (*Analyse des Opinions sur l'Origine de l'Imprimerie*, pp. 7—15) have short but interesting notices, relative to this and the other Books of Images, which will repay the trouble of perusal to those who have not the dear volume of Heinecken, or the elaborate work of Santander.

As Heinecken has not ventured to assign any age to the curious work we have just been describing, it may be perhaps deemed presumptuous in the author to propose a date. It is apprehended that Mr. Dibdin has dated it too low, in fixing it to the year 1450. Although the design of the cuts is certainly not in so *low and gothic*

† The contractions in the original render this passage unintelligible.

a style as Heinecken ascribes to them, yet the execution of them on the wood-blocks is confessedly very coarse, as our specimen (which is an exact fac-simile) will abundantly prove. The form of the letters also is too gothic, and too void of proportion to bear so late a date: in fact, if they be compared with the letters exhibited in some of the fac-similes in the *Bibliotheca Spenceriana* (which are supposed to have been executed between 1420 and 1430), the similarity of coarseness in the shape of the letters, will render it probable that the *Biblia Pauperum* is nearly of equal antiquity. In fact it is this very coarseness of the letters (as Heinecken has remarked) which has caused the edition above described to be preferred to every other of the *Biblia Pauperum*: the difference in the prices given for the different editions also is very great. That which Heinecken describes as the first (and which is here described), cost at the sale of M. de Boze, in 1753, 1000 livres, (48*l.* 15*s.*); at the sale of M. Gaignat in 1769, 830 livres (36*l.* 6*s.*); at the sale of M. Paris, in 1791, 51*l.*; and at that of Mr. Willett, in 1818, 245 guineas. The edition, described by Heinecken as the second, produced at M. Verdussen's sale, in 1776, 250 florins of exchange, (about 24*l.*); at that of M. la Valliere, in 1783, 780 livres, (34*l.* 2*s.* 6*d.*); and at that of M. Crevenna, in 1789, 946 livres, (41*l.* 7*s.* 9*d.*)

Copies of the *Biblia Pauperum* are in his Majesty's library (formerly Gaignat's copy); in those of Earl Spencer, and the Marquis of Blandford; the Bodleian and Corpus Christi Libraries, at Oxford; in Bennet College Library, Cambridge; in the Hunterian Museum, Glasgow (it is very imperfect); in the Royal Library, Paris (formerly Valliere's copy, it is imperfect); and in the Public Library, Basle.

2. HISTORIA SANCTI JOHANNIS EVANGELISTÆ, EJUSQUE VISIONES APOCALYPTICÆ. Small folio.

THIS work consists of 48 plates or pages of figures and text, printed on one side only: almost all the plates are divided into two parts; and the passages of Scripture are very short. The subject of the book is, the history of the Evangelist St. John, and his visions in the isle of Patmos: the texts are taken from the first to the twenty-second chapter of the book of Revelations inclusive. Heinecken has described six different editions of The Apocalyptic Visions, and considers the copy which he found in the abbey of Gottweich in Austria as the most ancient. A fine copy of the work is in Lord Spencer's library, which corresponds in some respects with Heinecken's account of the first edition, and in others with that of the second edition: it is copiously described in the *Bib. Spenc.* vol. i. pp. vii—xv, and is illustrated with several curious fac-similes, the most valuable of which is an impression from an original block of the Apocalypse (supposed to be executed between the years 1420 and 1430), now in Lord Spencer's splendid collection. Copies of this work are in his Majesty's library (it is the fifth edition, and was formerly M. Gaignat's); in the Hunterian museum, Glasgow; and in the royal library at Paris; the last was formerly in



Rehnt speadū hūmāne  
 In quo patz calz hoīs ⁊  
 In hoc spealo potest homo qd  
 qd ob censā creator omī detre

FACSIMILE OF 'T

Supposed to be

only is known to be in existence, which was in the collection of M. Girardot de Préfond. See Heineken (pp. 378—383), who has copied the last plate.

To this class also may be referred:

5. EXERCITIUM SUPER PATERNOSTER. *Cum figuris ligno incisis.* Folio.

THIS xylographic work is of the greatest rarity and value, and becomes the more interesting, as it has not been mentioned by any bibliographer, before M. Santander, to whom we are indebted for the present notice. The *Exercitium* consists of 10 plates engraven on wood, on one side only of the paper, with a brief explanation beneath each plate: the whole bears the marks of the greatest antiquity. M. Santander has not indicated where, or in whose possession, this precious relic is deposited: and as his description is too long to admit even of abridgment, the present notice must be confined to the subject of a single plate, which will sufficiently evince the design of the work. We select the fourth:

This plate is explanatory of the petition *Adveniat Regnum tuum*. At the bottom appears hell and in it are three figures with the following denominations:

Pagani; Judei; malus xpianus.

Above is purgatory, whence an angel is delivering a soul, who is uttering, *Educta sum de carcere*: another soul, who is comforted by a second angel, bears this inscription, *Consolationes tue letificaverunt me*: and finally a third soul, desolate and apparently abandoned, is uttering:

Miseremini mei saltē vos amici mei.

On the left are two figures denominated *Frater* and *Oratio*, with this inscription, *Adveniat Regnum tuum*, and above that is the Almighty. At the top of the plate the same words occur again, with the explanation in four printed lines: this petition is thus explained—*Adveniat regnum tuum captivis in purgatorio liberatis*. For a further account of the present work, consult Santander, *Dict. Chois.* tom. ii. pp. 402—407.

---

## SECTION II.

### *Books of Images with Text.*

1. DER ENTKRIST.—OF ANTICHRIST. Small folio.

THIS xylographic book is of extreme rarity: it consists of 39 leaves printed on one side from wooden blocks. The *recto* of the first leaf is blank; but on the *verso* is a discourse in German of 32 lines, and the two last leaves also contain a passage from the Scriptures. All the others contain figures engraved on wood, interspersed with explanations, except the 28th, which has only 30 lines of text without any figures; so that the entire work comprises 39 plates engraved on wood, of which four only have no figures. The whole work is minutely described by Heineken, pp. 384—393. Though the figures are in a Gothic style, they are better designed

As both Heinecken and Mr. Dibdin have described the subjects of these engravings at considerable length, it will be sufficient to state that the ten first impressions exhibit alternately, a diabolic temptation, and a suggestion of a contrary nature by a good angel. In the last, the soul of the dying man being carried away by angels, the conquered demons are represented as venting their rage in the most hideous and grotesque attitudes that can well be imagined. See *Heinecken*, pp. 399—428. A copy, which corresponds with the seventh edition, as described by him, is in Earl Spencer's collection, and is briefly noticed in the *Bib. Spenc.* pp. xxiv, xxv. See also *Clement's Bibliothèque Curieuse*, tom. vi. pp. 143, *et seq.* who is referred to by M. Daunou, and Mr. Dibdin.

5. SUJETS TIRÉS DE L'ÉCRITURE SAINTÉ.—Subjects taken from the Bible, 4to.

THIS small work, to which Heinecken has given the above title, is in the University Library at Altdorf: it has no title-page, and comprises thirty-two leaves, each containing an image in its upper part, beneath which are fifteen German verses illustrative of the subject; the whole is executed on wooden blocks. As the tract is destitute of ciphers and every other mark that can lead to any certain result, he conjectures that it is imperfect. The images are executed in the same style as those in the central compartments of the impressions in the *Biblia Pauperum*: the letters also are gothic, and the ink is pale. Heinecken has stated the contents of this work, and copied the first page or plate, which represents Adam and Eve in Paradise. (*Idée d'Estampes*, pp. 429—431.) M. Daunou classes it among works executed subsequently to the year 1457. (*Analyse des Opinions*, p. 14.)

6. SPECULUM HUMANÆ SALVATIONIS. Small folio.

OF all the antient books of images, which preceded the invention of printing, the *Speculum Salutis* (as the present work is frequently termed) is confessedly the most perfect, both in its design and execution. This compilation is a collection of historical passages from the Scriptures, with a few from profane history which allude to them; and is ascribed by Heinecken (and after him by Lambinet) to a Benedictine monk, named brother John, in the 13th or 14th century. So popular was this *Mirror of Salvation*, that it was translated into the German, Flemish and other languages, and very frequently printed. There are two Latin editions extant, without date, both are of extreme rarity: the impressions in both (63 in number) are executed from the same blocks: but in that which is reputed to be the first, the explanations of the 1st, 2nd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 13th, 14th, 16th, 17th, 21st, 22nd, 26th, 27th, 46th and 55th plates are printed on wooden blocks, while the 5 leaves of the preface and the text belonging to the remaining 38 plates are wholly executed with fusile types. The preface, which is printed in long lines, is written in a kind of rhyming Latin verses; the two first thus announce the title of the compilation:







calas Inafrā

Rehnt speculū humane  
 In quo patz calz hoīs  
 In hoc speculo potest homo  
 q̄ ob ransi creator om̄i de crei

FACSIMILE OF T

*Supposed to h*

elegant. The beginning and end of the first leaf of both these editions are given by Heineken (plate 16): though no date has been assigned by him, it is evident that the first edition of the *Ars moriendi* is very antient, probably (as Mr. Dibdin observes) about the year 1490. Copies of it are in his Majesty's Library, in the Bodleian Library, in those of Earl Pembroke and Earl Spencer: there is also one in the Public Library at Nuremberg, which was given to it by M. Solger. Lambinet mentions another in the Royal Library at Paris, containing *forty-eight* plates, the figures of which are coarsely coloured (*Recherches*, p. 68).

#### 4. ARS MORIENDI, 4to, et folio.

*The Art of Dying*, or the temptations of the dying by evil spirits, is one of the most curious xylographic productions: it is ascribed by Santander to Matthæus de Cracovia, concerning whom little is known. That it was one of the most popular books is evident, from the number of copies, which have come down to our times. Seven Latin editions of this work are described by Heineken, and two in German, all of which are executed on wooden blocks. Two, however, are considered the most antient, one in small folio, and the other in 4to: the latter he considers the most recent, merely from the circumstance of its being in 4to; otherwise it possesses all the marks of the highest antiquity. As the folio edition contains some striking variations from the 4to, Mr. Dibdin is of opinion, that this was the earliest executed; he has copiously described Earl Spencer's copy, and interspersed in his account several spirited fac-similes (*Bib. Spenc.* vol. i. pp. xv—xxiv). The number of plates, of figures, and of text is the same in both editions, viz. *eleven* of each: the number of lines, and the order of the plates or pages vary a little; the subjects, however, are the same in both, excepting that in the plate inscribed *Intende Thesauro* (the *fifth* of the folio), in the lower compartment of the piece, there is a man leading a horse into the stable; near which in a cellar are seven barrels, and a man tapping one of them. In the corresponding impression (which is the *ninth*) in the quarto edition, "the man is dragging rather than leading the horse; and in the cellar there are *three* barrels only, arranged with less accuracy of perspective, and *without* any man in the act of broaching or tapping." As the latter is the more simple representation, Mr. Dibdin infers from this circumstance, that the 4to is the more antient; the introduction of the tapster appearing to be the afterthought of a more refined artist. (*Bib. Spenc.* vol. i. p. xxi. *note.*)

The work is printed on one side only, the ink in both the folio and 4to editions is very pale, and the design of the figures is coarse and heavy, interspersed however with others which are uncommonly well executed for the time; and the characters are thick, apparently as if joined together by the hand; the preface occupies the two first leaves: the twenty-two others consist of eleven of text and eleven of impressions. In all the sick man is represented, as lying on his bed surrounded by angels, demons, and other persons.

Nuremberg, 1790; which last edition has the addition of a specimen of a glossary illustrating obscure Teutonic expressions.

Beside the Adventures of Teurdancths, Maximilian I. caused to be engraved, after the designs of Albert Durer and John Burgkmair, a fête which he had planned, and in which his whole family were to pass in review: Stabius, the imperial historiographer, was the director of it. The work consists of 79 pieces, and is called in Germany *Triumpf-Wagen*, or the Chariot of Triumph. Three copies only are known to be extant: one is in the Imperial Library at Vienna; another in the Royal Library at Stockholm; the third was in the possession of M. Mariette, and was purchased by the Duc de la Valliere for 1000 livres (43*l.* 15*s.*)

---

## No. II.

### BRIEF NOTICE OF WORKS

Printed on Paper of different Colours\*.

(Referred to, p. 72.)

*Accum.*—A System of Theoretical and Practical Chemistry, by Frederick Accum. London, 1803, 2 vols. 8vo.

Of this edition, there are a few copies printed on paper made from STRAW: one of them is in the library of the Surry Institution.

*Apuleii Metamorphoses*, Paris, Renouard, 1796. 3 vols. 18mo.

One copy of this edition was taken off, on pink paper; a few on fine Dutch paper. The rest of the edition is on vellum paper.

—— *Psyches et Cupidinis Amores*. Paris, Renouard, 1796. 18mo.

Six copies on pink paper, and one on vellum: the whole edition consists of only 90 copies.

*Bandello.*—Le Novelle del Matt. Bandello. Londra (*Livorno*), 1791. 9 vols. 8vo.

An entire and correct edition of a very rare antient work, by M. G. Poggiali. There is one copy on blue paper and one on vellum.

*Bell.*—Traité théorique et pratique des ulcères, traduit de l'anglois de Benjamin Bell, par M. Bosquillon. Paris, 1803. 8vo.

One copy is extant on pale pink paper.

*Bembo.*—Della istoria Viniziana di Pietro Bembo, dalui volgarizzata, libri dodici, secondo l'originale publicati da Jac. Morelli. Venezia, 1790, 2 vols. 4to.

A few copies of this edition, which like all the productions of the celebrated bibliographer Morelli is very excellent and in great estimation, are on blue paper, and some on large paper.

\* From M. Peignot's *Repertoire de Bibliographies Speciales*, with some additions. A few articles only are given, which are likely to be found in commerce.

*Prohemium cujusdam incipit novæ compilationis ;  
Cujus nomen et titulus est speculum humanæ salvationis.*

But the expository matter, at the foot of the different plates, is in two columns. Of the first edition, Heineken has copied the first plate, not very accurately as many bibliographers have remarked ; and of the second edition he has given a fac-simile of the last plate. The engraving, which faces this page, is a fac-simile of the first plate of the earliest edition, with eight lines (four in each column) of the explanatory text ; it has been exactly traced from the copy that was in the late Mr. Willett's fine collection of early printed books, (No. 2345) and was purchased by Mr. Singer at his sale for the sum of £315.

The specimen referred to is divided into two compartments, separated (as all the other plates are) by a small pillar : that on the left hand exhibits the fall of Lucifer and his angels ; in the centre is represented the Son of God, denouncing vengeance against his rebellious subjects, while the angels who retained their allegiance are thrusting them headlong down to hell, whose jaws are widely distended to receive them ; horror and anguish are depicted in the countenances of the fallen spirits who are delineated in the most grotesque attitudes imaginable. It might almost serve (if so grave a subject would admit of it) as a caricature illustration of the sublime description which Milton has given (Par. Lost, book VI. vv. 745—856) of the defeat and precipitation of Satan and his angels into the bottomless abyss. Beneath this compartment is inscribed *Casus Luciferi*.

In the right hand compartment is represented the creation of Eve who is springing out of Adam's side, and is apparently receiving her instructions from the lips of her Creator. The inscription beneath this compartment is, *Dominus creavit homines ad imagines et similitudines suas*. The verses beneath in two columns, are illustrative of the general subject of the work. They are as follow:

*Incipit Speculum humanæ Saluacionis,  
In quo patet casus hominis et modus reparacionis.  
In hoc speculo potest homo considerare  
Quam ob causam creator omnium decrevit hominem creare.  
Mulier autem in paradiso est formata,  
De costis viri dormientis est parata.  
Deus animam ipsam quo damno supra virum hominem stavit  
\* \* \* \* ena<sup>1</sup> in loco voluptatis plasmavit.*

The preceding specimen and remarks apply to what is reputed to be the first edition, the date of which is not known, but was probably between 1440 and 1457: the second Latin edition differs from it only in having the whole of the explanatory text printed with fusile types, exactly resembling those employed for part of the letter-press of the first edition.

Of the translations into other European languages, the most celebrated is the *Flemish*: two editions of this are extant, both in folio;

<sup>1</sup> The original is unintelligible.

1760, with the imprint *En Europe*, in sm. 8vo. and was executed in red. To M. de Caraccioli we owe

*Le livre de quatre couleurs. Aux quatre elements, de l'imprimerie des quatre saisons*, 4444. 12mo.

It is printed in yellow, blue, puce-colour, and pink.

*Conciliis Tridentini canones et decreta*. Roma, apud Paulum Manutium. 1564. fol.

One copy on large blue paper. See Schelhorn's *Amoen. Litt.* tom. iii. p. 154.

*Corpus Juris Civilis*. Amstelodami. 1681. 2 vols. 8vo.

A copy on green paper was in the Crevenna Library.

*Demoustier*.—*Lettres à Emille sur la mythologie*, par Demoustier. Paris, Renouard. 1801. 6 vols. 8vo. 37 plates.

Six copies on pink paper.

*Œuvres de Demoustier; contenant le Théâtre etc.* Paris, Renouard, 1804. 5 vols. 12mo & 18mo.

Two copies of the 12mo edition were struck off on pink paper, and one on vellum.

*Erizzo*.—*Les sei Giornate di Sebast. Erizzo*, mandate in luce da Lod. Dolce. In Venetia. 1567, 4to.

These novels were, some years since, reprinted by M. Poggiali, who had one copy struck off on blue paper and one on vellum.

*Fénélon*.—*Les Aventures de Télémaque*, par Fénélon. Avec des notes critiques, et l'histoire des différentes éditions, etc. etc. (par M. Bosquillon). Paris (Crapelet). an VII. (1799) 2 vols. 18mo.

Five copies on fine pink vellum paper (velin-rose-satiné) and an equal number on blue vellum paper, of the class *grand-raisin*. See a further account of this work in Peignot's *Repertoire des Bibl. Spec.* p. 161, and Barbier's *Dict. des Anonymes*, tom. i. p. 54.

*Le Télémaque de Fénélon, suivi d'Aristonoüs*. Paris, Renouard. Paris, 1802, 2 vols. 12mo and 18mo. with plates.

Three copies on pink paper, and two on vellum, one of which is enriched with original designs, and the other with drawings on Chinese paper.

*Fontenelle*.—*Relation de l'isle de Bornéo*, (par Fontenelle, avec additions et la clef). En Europe (Paris, de l'imprimerie de D... l'ainé) 1807. 12mo.

The whole impression of this splendidly executed tract consisted of only 94 copies on vellum paper; two of which were on pink paper, two on blue paper; three on vellum and one on satin. To sixty copies was annexed a letter from Fontenelle to the Marquis de la Fare, on the resurrection, which was never printed in the collection of his works.

*François (de Neufchateau)*.—*L'Institution des enfans, imités des vers Latins de Muret*, par N. François (de Neufchateau) Paris, Didot l'aîné. 12mo. 50 pages.

Translations of Muretus's verses are annexed, in Italian, Spanish and German verse. The editor (M. Renouard) struck off a few

*Die Geuerlichten und einsteils der geschichten des loblichen streng-parren und hockberemchten helds und ritters herr Teurdancths. i. e. The high feats of arms and perilous adventures of the illustrious, celebrated and warlike hero and knight, Teurdancths. Nuremberg, printed by Hannsen Schonsperger, 1517; folio.*

This work is an allegorical poem, relative to the nuptials of the emperor Maximilian I. (under the concealed name of the knight Teurdancths) with the princess Maria of Burgundy: it is written in Teutonic verse, and is by some bibliographers ascribed to the emperor himself, while others attribute it to Melchior Pfintzing, one of his chaplains. The work is ornamented with 118 wood-cuts engraved by Hans Sibald or Hans Scheiffelein, which appear as clear and fresh as if they had just come from the hands of the artist. The characters of the letter-press are of extraordinary size and beauty, and are decorated with bold flourishes inter-twined together, and which appear to singular advantage in beautiful German writing. The paper is large, the margin ample, and the ink of a fine deep black colour. So uncommonly beautiful is the execution of Teurdancths, that it is a question among bibliographers, whether the book is not wholly xylographic: The late M. Camus most fully investigated this point, and the result of his researches is, that the volume is executed with moveable types, and is one of the finest specimens of early typography extant\*.

The pages of this work are not numbered; but it has signatures a—z and A—P.z, forming 38 numbers or gatherings of eight leaves each, except those marked d, i, o, r, v, z, C, F, I, M, O, which have but six, and signature P which contains only seven leaves. Possessors of the book ought to find at the end eight separate leaves with the signature of A. containing a history of this romance and an index.

A copy of this typographical curiosity is in the Imperial Library at Vienna, on vellum, splendidly illuminated: another of equal beauty was (perhaps still is) in the Vatican Library. The Royal Library at Paris also possesses a copy. In this country, the Hunterian Museum has a superb copy on vellum of the edition of 1517; it was purchased by Dr. Hunter at Dr. Askew's sale for 21*l.* A copy on paper at Mr. Tutet's sale (No. 480) brought 5*l.* 7*s.* 6*d.* A copy of this edition is also in the possession of Mr. Douce.

A second edition of the Adventures of Teurdancths was executed at Augsburg, in 1519, folio; though in less request than the first edition, it is nevertheless exceedingly beautiful and almost of equal rarity. The same plates and characters were employed for this edition, which is printed exactly page for page. Mr. Douce likewise possesses a copy of this edition. See further concerning the present work, De Bure's *Bibl. Instr. (Belles Lettres)* tom. i. pp. 728—734. Lambinet, *Recherches*, pp. 77—80. Koehler's *Disquisitio de inclito libro poetico Teurdancths*, Altorf. 1737, 8vo, or 4to,

\* *Memoires de l' Institut.* tome iii. (Class of Literature and the Fine Arts), pp. 170—211. M. Camus has illustrated his elaborate disquisition with three fac-similes.

Nuremberg, 1790; which last edition has the addition of a specimen of a glossary illustrating obscure Teutonic expressions.

Beside the Adventures of Teurdancths, Maximilian I. caused to be engraved, after the designs of Albert Durer and John Burgkmair, a fête which he had planned, and in which his whole family were to pass in review: Stabius, the imperial historiographer, was the director of it. The work consists of 79 pieces, and is called in Germany *Triumpf-Wagen*, or the Chariot of Triumph. Three copies only are known to be extant: one is in the Imperial Library at Vienna; another in the Royal Library at Stockholm; the third was in the possession of M. Mariette, and was purchased by the Duc de la Valliere for 1000 livres (43*l.* 15*s.*)

---

No. II.

BRIEF NOTICE OF WORKS

Printed on Paper of different Colours\*.

(Referred to, p. 72.)

*Accum.*—A System of Theoretical and Practical Chemistry, by Fredrick Accum. London, 1803, 2 vols. 8vo.

Of this edition, there are a few copies printed on paper made from STRAW: one of them is in the library of the Surry Institution.

*Apuleii Metamorphoses*, Paris, Renouard, 1796. 3 vols. 18mo.

One copy of this edition was taken off, on pink paper; a few on fine Dutch paper. The rest of the edition is on vellum paper.

—— *Psyches et Cupidinis Amores*. Paris, Renouard, 1796. 18mo.

Six copies on pink paper, and one on vellum: the whole edition consists of only 90 copies.

*Bandello.*—Le Novelle del Matt. Bandello. Londra (Livorno), 1791. 9 vols. 8vo.

An entire and correct edition of a very rare antient work, by M. G. Poggiali. There is one copy on blue paper and one on vellum.

*Bell.*—Traité théorique et pratique des ulcères, traduit de l'anglois de Benjamin Bell, par M. Bosquillon. Paris, 1803. 8vo.

One copy is extant on pale pink paper.

*Bembo.*—Della istoria Viniziana di Pietro Bembo, dalui volgarizzata, libri dodici, secondo l'originale publicati da Jac. Morelli. Venezia, 1790, 2 vols. 4to.

A few copies of this edition, which like all the productions of the celebrated bibliographer Morelli is very excellent and in great estimation, are on blue paper, and some on large paper.

\* From M. Peignot's *Repertoire de Bibliographies Speciales*, with some additions. A few articles only are given, which are likely to be found in commerce.

## BOOKS PRINTED ON COLOURED PAPER. xv

**Berquin.**—Ouvres complètes de Berquin, par A. A. Renouard. Paris, an X—1803. 17 vols. 12mo. on vellum paper with 205 engravings.

Of this elegant edition, M. Renouard has taken off *three* copies on pink paper.

**Bertrand-Quinquet.**—Traité de l'imprimerie (par Bertrand-Quinquet, imprimeur). Paris, chez l'auteur, an VII. 4to. with plates.

Two copies of this work were taken off on pink vellum paper, which the editor and publisher advertised at 120 francs, each copy. See this work noticed *supra*, p. 473.

**Betzi, ou l'Amour comme il est.** Paris, Renouard, 1803. 18mo.

M. Renouard took off *four* copies on pink paper, and *one* on vellum, enriched with an original design of le Barbier.

**Biblia sacra Hebraica, sine punctis.** Antverpiæ, Plantin, 8vo.

A copy of this Bible on yellow paper, sold for 19 livres at M. Renouard's sale in 1804.

**Boccacio.** Il Decamerone di Gio. Boccacio. Londra (Livorno), 1789, 90. 4 vols. 8vo. with portrait.

An excellent edition, printed under the care of Sig. Gaetano Poggiali, who took off *one* copy on blue paper and *one* on vellum.

**Bossuet.**—Discours sur l'histoire universelle, Paris, Crapelet, 1796. 4 vols. 8vo.

A copy on blue paper was in the library of the late M. Duziès of Salins.

——— Discours sur l'histoire universelle. Paris, Renouard, an XI. 1803. 4 vols. 18mo or 12mo.

M. Renouard, the editor, struck off *one* copy on pink paper, of each of these sizes.

**Boufflers.**—Œuvres du Chevalier de Boufflers. Londres (Paris), 1786. 12mo.

A copy of this work, on different specimens of coloured paper, sold from M. Mirabeau's library in 1792 for 50 livres. Peignot mentions another copy of this book in 2 vols. 18mo. Londres, on pink paper.

**Boze.**—Le livre jaune, contenant quelques conversations ou disputes de mots, abus de termes, contradictions, double entente, faux sens, sur les logomachies (ascribed to M. de Boze). Basle, Paris, 1748. 8vo.

The whole impression of this work was confined to 30 (M. Brunet states 50) copies, which were struck off on yellow paper. By some bibliographers it is ascribed to M. Bazin.

**Camus.**—Histoire du Polytypage, &c. Paris, an X. 8vo.

Four copies on pink paper. This work has already been noticed, p. 475, *supra*.

**Caraccioli.**—Le livre à la mode, ou le livre vert (par M. de Caraccioli).

A verte-feuille de l'imprimerie du printmes, au perroquet, l'année nouvelle. 1759. sm. 8vo.

This work is printed in green. A new edition was published in



Four copies on blue paper; the work concludes with a bibliography of writers who have treated on the *broom*. M. Thiebaut also published, in 1810, an 8vo pamphlet, of 20 pages, entitled *Mémoire sur le cirier, ou arbre à cire*. Three copies of it were struck off on pink vellum paper, and twenty-two on white vellum paper.

*Villette*.—Œuvres du Marquis de Villette. Londres, 1786. 16mo.

This volume is executed on paper manufactured from the marshall-mallow: at the end of it are twenty leaves, made from as many different vegetable substances. One copy is mentioned by M. Peignot as being struck off on pink paper.

*Vinçard*.—L'Art du Typographe etc. etc. par B. Vinçard. Paris, 1806, 8vo.

The title of this work has already been given, p. 505, *supra*. It is again noticed on account of the specimens it contains, of coloured papers and inks. The papers are *pale yellow, flesh-coloured, blue*, with a vignette in gold, *greenish white, deep yellow, Terra-Egyptiaca*, and *pink*.—The colours of the inks are *red, lemon, green, Terra-Egyptiaca*, and *blue*.

*Voltaire*.—Œuvres Complètes de Voltaire (Beaumarchais' edition). Kehl, 1785, 70 vols. 8vo.

Twenty-five copies of this edition were struck off on *blue* paper: four or five had been requested by Frederick the Great, King of Prussia, for his own use, on account of the weakness of his sight. The editors supposing that other individuals, labouring under similar inconvenience, would gladly purchase copies on blue paper, struck off 25 copies. They were deceived in their speculation: the *blue* copies remained on hand, and were sold at a low price before the French revolution. Books, however, which are printed on this coloured paper, are less fatiguing to the eye than dazzling white paper.

---

### No. III.

(Referred to, page 255, *supra*.)

### LIST OF THE PRINCIPAL VIGNETTES OR MARKS,

Used by the antient Printers, alphabetically arranged for convenience of Reference.

---

1. *Abel* (sacrifice of). Is the mark of Abel Langelier, and Edme or Edmond Martin, of Paris.
2. *Abraham*. Pacard of Paris.
3. *Anchor*. Christopher Rapheleng or Raphelengius, of Leyden.
4. *Anchor and Dolphin*. The Alduses, of Rome and Venice; Chouet, and Pierre Aubert, of Geneva.—On the subject of the Aldine Anchors, consult Renouard, t. ii. p. 59, et seq.

## BOOKS PRINTED ON COLOURED PAPER. xvii

copies on a very thin *yellow* paper, made from some vegetable substance.

*Franklin*.—Observations sur les sauvages du Nord Amerique par B. Franklin. 8vo.

A small number was struck off on *pink* paper.

*Giovanni*.—Il Pecorone, nel quale si contengono cinquanta Novelle antiche di Giovanni Fiorentino. Londra (Livorno) 1793. 2 vols. 8vo.

This beautiful edition was edited by M. Poggiali: there are *one* copy on *blue* paper and *one* on *vellum*.

*Grammaire Turque*. Constantinople, 1730. 4to.

This grammar is of extreme rarity: it is dedicated to Cardinal Fleury, and is the *first* work ever printed at Constantinople. The form of the letters and clumsy execution of the press-work shew the printers to have been almost totally ignorant of the simplest parts of typography. A copy is (or was) in M. Renouard's possession at Paris; every sheet of which is on paper of *different* colours.

*Hesiodi Opera Omnia*, Gr. Lat. a Bernardo Zamagna. Parma, Bodoni, 1785. royal 4to.

There are a few copies on *azure* paper, which are less beautiful and valuable than those on white paper.

*Koops*.—Historical account of the substances used to convey ideas, etc. by Mathias Koops. London, 1801. 8vo.

Some copies were executed on *straw* paper. See a notice of this work, *supra*, p. 449.

*Lair*.—Discours sur l'exposition publique des productions des arts du département du Calvados, en 1806, par Pierre Aimé Lair. Caen, 1806. 8vo.

A pamphlet of 15 pages: some copies were struck off on *straw* paper, the manufactory of which had then very recently been established at Vaux-de-Vire, in the department of Calvados.

*Longus*.—De Amoribus Daphnidis et Chloës lib. iv. gr. Parma (Bodoni) 1786. 4to.

Some copies were executed on *azure* paper. A Latin version of this romance by M. Petit Radet, intituled *Longi Sophistæ Pastoralia Lesbica*, in 8vo. Paris, 1809: *three* copies of it were struck off on *blue* paper.

*Les amours de Daphnis et Chloé*, du Longus, traduits par Amyot, avec un discours préliminaire. Paris, Renouard. 12mo and 18mo.

M. Renouard, the editor, struck off *three* copies on *pink* paper, and *one* on *vellum* of the 12mo edition. The rest of the edition is on fine paper and on vellum paper, 18mo and 12mo. A beautiful edition was executed by him in 1800 of Annibal Caro's Italian version of this romance, of which there are extant *two* copies on vellum.—One is in the Royal Library, at Paris.

*Mably*.—Entretiens de Phocion. Paris, Renouard, an xii. (1804.) with portraits of Mably and Phocion. 18mo and 12mo.

45. *An Eye*. Vincent, Lyons.
46. *Fame*. Annison, Amsterdam; Nutin, Rochelle.
47. *A Golden Fleece*. Jean Camusat, Paris.
48. *Fleur-de-lis* (Flower-de-luce). Cardon, and Anisson, Lyons.
49. *Fortune*. Bertier, Paris; Berde and Rigand, Lyons; Giovanni and Andrea Zennaro, Venice.
50. *A Fountain*. Vascosan; the second Frederic Morel, of Paris, with a Greek motto, importing that the fountain of wisdom flows in books; Cratander, Basle.
51. *Friendship*. Guillaume Julien, Paris.
52. *Frogs or Toads*. Froschover, Zurich.
53. *A Galley*. Galliot Dupré, Paris.
54. *A Gardener*. Le Maire, Leyden. Comini, Padua, 1720, with the motto, *Quicquid sub terrâ est in apricum profert ætas*.
55. *A Garland*. Rousselet, Lyons; Crespin or Crespinus, Geneva.
56. *Globes* (celestial and terrestrial) in a balance. Jansson and Blaeu, Amsterdam; Calcovius, Cologne.
57. *Golden Fleece*. Jean Camusat, Paris.
58. *The three Graces*. Simon Bevilacqua, Venice.
59. *A Griffin*. The Gryphii of Lyons; Hierart, Cologne; Wiriot, Strasburg.
60. *A Heart*. Sebastian Huré, and his son-in-law Corbon, Paris.
61. *A Heart and a Rose within it*. Corrozet, Paris.
62. *A Hen*. Arnold Mylas, and the Birckmans, Cologne; Chevelot, Paris; and Meursius, Antwerp.
63. *Hercules*, with the motto, *Virtus non territa monstris*. Vitré, Paris; Le Maire, Leyden.
64. *Hope*. Gorbin, Paris; Bartholomæus de Albertis, Venice.
65. *A Hornet*. Frelons, and Harsy, Lyons.
66. *A Horse*, Chevelon, Paris.
67. *A Sea-Horse*. Joannes Ginnicus, Cologne.
68. *Icarus*, with the motto, *Ne quid nimis*. Robinot, Paris.
69. *Janus*. Jannon or Jannonius, Sedan. (See an account of him *infra*, No. VII.)
70. *The name of Jesus*. Andréoli, Rome; Pillehotte, Lyons; Bellers, Antwerp; J. J. and Fr. de Lignano, Milan.
71. *St. John the Evangelist*. Antoine Verard, Paris, from 1480 to 1500. He also employed the initial letters of his name A. V. as a mark.
72. *A Silver Key*. George Mittelh, Paris, 1804.
73. *Labour*. Jean Mairé, Leyden.
74. *A Lump*. Perne or Pernét, Basle.
75. *A Lily*. The Juntas, of Florence, Rome, Venice, Lyons, &c. They also sometimes used the Eagle of Bladius.
76. *A White Lily*. Gilles Blanc, Paris.
77. *A Yellow Lily*. Guillaume Boule, Lyons; Owen Petit (Audoenus Parvus), Paris.
78. *A Lion rampant*. Arry.
79. *A Lion rampant crowned, on a red ground*. Gunther Zainer.
80. *A Lion, led by the hand*. Jacques Creigher, 1569.
81. *A Lion, supporting a column on his back*. Mylius, Strasburg.
82. *A Lion and Hour-Glass*. Henric Petri, Basle.
83. *A Magpie*. Jean Benat, or Bienne, Paris; Robert Stephens, sometimes; Frederick Morel, a magpie with a serpent twining round a branch, Paris.
84. *A fixed Mercury*. Biaggio, Lyons; David Douceur, Paris, with the motto, *Constans qui vagus ante*.

## BOOKS PRINTED ON COLOURED PAPER. xix

and commemorate the principal events in his military history. See a further account of this splendid work in the *Rep. de Bibl. Spec.* pp. 105, 106, 171.

2. *Les Hymnes de Callimaque, traduits du grec en vers latins de même mesure que ceux de l'original, avec la version française, le texte, et des notes.* Paris, 1808. 8vo.

Of this work, there are *three* copies, on *blue* paper.

3. *De Amoribus Pancharitis et Zoroæ, poema erotico-didacticon, etc. etc. etc. Secunda editio, planè reformata et tabulis æneis illustrata; cui accedit Vita Auctoris.* Paris (*Didot*), an IX. (1800) 8vo. Of this work the editor and author struck off 100 copies on vellum paper, *four* on *pink* paper, *three* on *blue* paper, and *six* on very fine. He has also published a translation of it under the following title:

4. *Les Amours de Zoroas et de Pancharis, poème erotique et didactique, etc. etc. etc.* Enrichi des notes critiques, historiques et philosophiques Paris, 1802. 3 vols. 8vo. Of this edition 50 copies are on vellum paper, *four* on *pink* paper, *two* on *blue* paper, *one* on *canary-yellow* paper, and *one* on *violet* paper.

*Plinii (Caii) Cæcilli Secundi Panegyricus.* Paris, *Renouard*, 1796. 18mo.

A beautiful edition, of which the editor (*M. Renouard*) struck off *six* copies on *pink* paper, and *one* on vellum.

*Quintiliani Institutiones Oratoriæ, studio Vulpiorum fratrum. Patavii, Cominus*, 1736. 2 vols. 8vo.

A few copies are on *blue* paper.

*Rochefoucauld.*—*Memoires du Duc de la Rochefoucauld.* Paris, *Renouard*, 1804. 8vo and 12mo, with 7 portraits.

This edition, the first ever printed *entire*, and with the author's own corrections, is beautifully executed. *One* copy of the 12mo size was struck off on vellum, and *two* on *pink* paper.

*Sacchetti.*—*Novelle di Fr. Sacchetti.* Londra (*Livorno*), 1795. 3 vols. 8vo. *con ritratto.*

*One* copy on *blue* paper, and *one* on vellum.

*Saint-Réal.*—*Histoire de la conjuration des Espagnols, etc. et Histoire de la conjuration des Gracques, par l'Abbé de Saint Réal.* Paris, *Renouard*, 1803. 8vo and 12mo.

*Three* copies on *pink* paper, and *one* on vellum.

*Sterne's Sentimental Journey and Letters to Eliza Draper.* Paris, *Renouard*, 1802. 18mo and 12mo.

*Three* copies are extant on *pink* paper, and *one* on vellum.

*Tacitus.*—*Opere di Cornel. Tacito, trad. da Bern. Davanzati, col testo Latino.* Padova, *Comino*, 1755. 2 vols. 4to.

Some copies were struck off on *blue* paper.
































*Theophrasti Capita duo, hactenus anecdota.* Parma, *Bodoni*, 1786. 4to. Several copies of this work were struck off on *azure* paper.

*Thiebaut.*—*Mémoire sur le gânet, considéré sous le rapport de ses différentes espèces, etc. etc. par Arsenne Thiebaut de Bernard.* Paris, *Colas*, 1809. 8vo.

115. *A Savage.* Buon, Paris.
116. *The Saviour of the World.* Quentel, and his heirs, at Cologne; the Guarigli, Venice.
117. *A Sceptre, on fire.* Vincent, Lyons; Bindoni, Venice.
118. *Science.* Zatzner, Strasbourg.
119. *The Serpent of Moses.* Eustace Vignon, Geneva; Martin, the younger, Paris; Valgrisi, Venice.
120. *A Winged Serpent, round a pale, with the legend, Salus vite.* Gracioso Percaccino, Venice, 1577.
121. *A Serpent round an Anchor.* Vignon, Geneva.
122. *A Serpent round a Key, with the word, Artibus.* Andrea Ravenoldi, Venice.
123. *A Serpent round a spear, held by two hands.* Valvasori, Venice, 1565.
124. *Two Serpents, and a Bird above them.* Rovillion, Lyons.
125. *A Serpent folded into a circle, in the centre of which is a dove on a tree, with the motto, Estote prudentes sicut serpentes et simplices sicut columbæ.* Jean Bonfons, Paris.
126. *Two Serpents crowned, round a Stake, and a Bird above.* Froben, of Basle.
127. *A Shepherd.* De Bost, and Colomies, Thoulouse.
128. *A Ship, with the motto, Fortior in adversis.* Millot, Paris, 1609; Zenobio Mazzotti, Rome.
129. *A large Ship.* The Society of Booksellers of Paris, for editions of the Fathers of the Church.
130. *A Shipwreck.* Du Chesne, Paris.
131. *A Ship wrecked, with the motto, Fluctibus et fremitu surgens Benace marino.* Alessandro and Vittorio Benacci, Boulogne, 1560 to 1622.
132. *A Siren.* Varisco, and Victor and H. H. Rabani, Venice.
133. *A Sphere.* Peter Marteau, Amsterdam; the Blaeus or Jansson, Amsterdam; Huguetan and Rivand, Lyons.
134. *A golden Star.* Benoit Prevost, Paris; Zilletti, Venice.
135. *A Stork.* Nivelles and Cramoisy, Paris.
136. *The Sun.* Brugioli, Rome; Charlotte Guillard, Paris; Vlaq or Hulac, Hague; Baza, Venice; Rembold, Paris.
137. *A Swan.* Blanchet, Paris.
138. *A Swan and a Soldier.* Peter de Cæsaris and John Stoll (Germans), Paris, 1473 to 1476.
139. *A Sybil.* Francesco de Franceschi, and Michel Transmezzino, Venice.
140. *Time, with the motto, Virtus sola retundit.* Reginald Chaudière, Paris, 1550.
141. *A Tower.* H. H. de Simon Galignani, de Herrera, Venice.
142. *A Tree.* Richer, Paris.
143. *The Trinity.* Mathurin, Paris; Pillehotte, Lyons.
144. *Truth.* The Commelins, Heidelberg; St. André and David, Paris.
145. *Truth supported by Time, with the motto, Veritas filia Temporis.* Francesco Marcolini de Forli, Venice, 155.
146. *A Trooper (or Horse-soldier).* Pierre Chevalier, Paris.
147. *A Unicorn.* Boullé, Lyons; Chapelet, Paris; Chavercher, Paris; Joannes Ginnicus, Cologne.
148. *An Urn.* Jerome Scot, of Venice, had an urn with the letters S. O. S. a palm and an olive-tree, with the motto, *In tenebris fulget.*
149. *A Vase.* Honorat, Lyons.

## VIGNETTES, ETC. OF ANTIENT PRINTERS. xxi

5. *Two Anchors cross-wise.* Thierry Martens, of Antwerp, and Nicholas le Rich, of Paris.
6. *An Angel, with the name of Jesus, round it.* Lignano and his Brother, printers at Milan in 1517.
7. *A guardian Angel.* Henaud, of Paris.
8. *Two Angels united.* Abel Langelier, of Paris (see No. 1.)
9. *An Angel at Prayers.* Dominic Farri, of Venice.
10. *Anvil and Hammer.* Heinric Petri, Basle.
11. *Arion.* Oporinus or Herbst, Brylinger, Louis Le Roi, and Pernet, all of Basle; and Chouet of Geneva.
12. *St. Barbara.* John-Philip von Cruczennach (a German), who printed at Paris in 1494.
13. *A Basilisk and the four Elements.* Rogny, Paris.
14. *A Bee-hive.* Robert Fouet, Paris.
15. *Bees.* A swarm of Bees, John Stellius or Steeslius, Antwerp.
16. *Bellerophon.* Perier of Paris, and Bonel of Venice.
17. *A Bird between two Serpents.* The Frobens of Basle.
18. *Broken Bottle.* Geoffrey Thoury, of Paris.
19. *Caduceus.* The Wechels of Paris and Francfort.
20. *Bucephalus and Alexander riding on him.* Denys Duval, Paris.
21. *A Bull (the sign Taurus of the Zodiac).* Nicholas Bevilacqua, Turin.
22. *A Cat, with a Mouse in her mouth.* Melchior Sessa, and Pietro Nicolini de Sabio, Venice.
23. *A Citadel (or small Tower).* Mounin of Poitiers.
24. *St. Claudius.* Ambrose Delaperte, Paris.
25. *A Cock.* Wigand Hanen Erben, or Gallus, Francfort.
26. *A Compass.* Adrian Perier, Paris; Balthazar Moret, and Christopher Plantin, Antwerp; Francis Rapheleng, in *officina Plantiniana*, Leyden; Beller, Douay; and Soubbron, Lyons.
27. *The Golden Compass.* Claude and Laurent Sonnius, Paris.
28. *Concord, represented by two birds billing each other, and a swarm of bees, with the motto concordia res parvæ crescunt.* John Steeslius, Antwerp, 1552.
29. *Cornu copiae.* Peter Jumelers, Antwerp.
30. *A Crane or Vigilance.* Episcopius, Basle; Joannes Gymnicus, Cologne.
31. *Cranes fighting in the air.* Sebastian Cramoisy, Paris.
32. *A Crow.* George Rabb or Corrin, Francfort.
33. *A Crown.* Maternus Cholin, Cologne.
34. *A Golden Crown.* Antoine Sallier and Mathurin Dupuis, Paris.
35. *A Crown of Thorns.* George Foss, Paris.
36. *A Crosier.* Episcopius, Basle.
37. *A Golden Cross.* Pierre Lepetit, Paris.
38. *Two Doves.* Jaques Quesnel.
39. *A Dragon.* Vincentio Busdraghi, Lucca, 1576.
40. *An Eagle.* Balthazar Bellers, Antwerp; Bladius, Rome; Rouille or Roville, Lyons.
41. *An Eagle, with the motto Renovabitur ut aquilæ juvenis mea, is found in the books published, by Nicolini, Rabani, Renneri, and Comp. at Venice, in 1603.*
42. *The Four Elements.* Rogny, Paris.
43. *An Elephant.* Francis Regnaud, Paris; Giorgio dei Cavalli, Venice.
44. *An Elm entwined with a Vine.* Vignon, Geneva; and some of the Elzevirs.

1	2	3	4	5
				
6	7	8	9	10
				
11	12	13	14	15
<b>A.V.</b>				<b>BE.</b>
16	17	18	19	20
				
21	22	23	24	25
			<b>DR</b>	
26	27	28	29	30
				
31	32	33	34	35
			<b>I.P</b>	

MONOGRAMS AND DEVICES OF ANTIENT PRINTERS.

(No. I.—Foreign.)

## VIGNETTES, ETC. OF ANTIENT PRINTERS. xxiii
































85. *Mercury standing with one foot on a sphere.* Jean Rossy, Bologne.
86. *Mercury and Pallas, a Terminus.* Verdust, Antwerp.
87. *A Terminus of three Mercuries.* Hervagius, Basle.
88. *The Moon.* Jacopo Sansovino, Venice.
89. *A Mulberry-tree.* The elder Frederic Morel, of Paris.
90. *An evergreen Oak.* Nicholas Chesneau, Paris.
91. *An Olive-tree.* The Stephenses\*, both at Paris and Geneva; Patisson, Paris; Gamonet, Geneva; Chapelet, and Huillier, Paris; the Elzevirs, at Amsterdam and Leyden.
92. *Opportunity.* Fouet, Paris.
93. *Opportunity and Time.* Pralard, Paris.
94. *Orange-tree.* Zanetti, Rome and Venice; Tosi, Rome.
95. *Pallas riding on a lion, with the motto, Virtuti omnia parent.* Rabani, Venice.
96. *A Palm-tree.* Courbé, Paris, with the motto, *Curcata resurgo*; Babellius, Strasburg; Risengrein, Francfort; Guerin, Basle.
97. *Parnassus.* Ballard, Paris.
98. *Peace.* Francesco de Franceschi, Venice; Jean Heuqueville, Paris.
99. *Peace, sitting on a Map of the World, with the words, Fiat lux in virtute tuâ.* Jeronimo Scoto, Venice.
100. *Pegasus.* The Wechels, Paris and Francfort; Marnes or Marinius, and the Aubrys, Francfort and Hanau; Ballard, a music-printer, Paris, 1551; Fritsch, Leipsic, 1696.
101. *A Pelican.* Girault, Paris; C. and F. Franceschini, Venice, 1565; Mamarelli, Ferrara, 1583; Francis Heger, Leyden; Marnef, Paris and Poitiers.
102. *Perseus.* Bonhomme, Lyons.
103. *A Philosopher.* Sartorius, Ingolstadt; Gabriel and Nicholas Bon, Paris.
104. *A Phœnix.* Giolito, Venice, 1560; Martinelli, Rome, 1592; Michael Joli, Paris; Leffen, Leyden; Wyon, Douay.
105. *A Pine.* Francesco, Venice; Aubert, Geneva.
106. *Plenty, with the words, Ubertas aurea Cæli.* Hubert Goltzins, Bruges.
107. *Printing-Press.* Badius Ascensius, Paris.
108. *Prudence, with the words, Vicit prudentia vires.* De la Caille, Paris; Piget.
109. *A River and small Boat.* Ex officina Aurelii Pincii, Venice, 1536.
110. *A Salamander.* Zenaro, Venice; St. Crespin, and Senneton, Lyons; Duversin, (a French printer) at Rome; Rossi, Rome.
111. *The Samaritan woman.* The Dupuys, of Paris.
112. *Sampson rending the Lion.* Quentel, Cologne.
113. *Sampson carrying away the gates of Gaza.* Scipio and John Gabiano or Garvian, Lyons; Delaporte, Lyons; Cacehio, Naples, 1571.
114. *Saturn, with the motto, Virtus sola refundit.* Simon de Colines or Colincæus, Paris, Claude Chaudiere, Paris; and sometimes, Hervagius, of Basle.

\* There were fifteen printers of the family of Stephens. The most eminent of whom were Robert Stephens I. Henry II. Robert II. and III. The best account of this learned family is in Maittaire's *Stephanorum Historia*, Lond. 1709, 8vo. A brief notice of them is also given in Peignot's *Dict. Bibliogr.* tom. i. pp. 252—255, and tom. iii. pp. 122—126.



7. This is the monogram of Antonio Bartolomeo Miscomini, who printed at Florence from 1481 to 1495, and also at Modena in 1487 and 1489, in partnership with Roccociola.
9. The monogram of Aldus Manutius the elder, who printed at Venice: all the editions of this learned printer are in great request for their beauty and correctness. The improvements, introduced into the typographic art by Aldus, have already been mentioned (pp. 247—249, *supra*): and some account of the Aldine family as well as of the works executed by them, will be found in No. VII. of this Appendix.
11. Antoine Verard is designated by these two initial letters, and is justly considered as one of the most celebrated printers at Paris. Between the years 1480 and 1500, he printed a great number of works, a few copies of which he struck off on vellum.
12. The monogram of Ayolfo de Canthono, a citizen of Milan, who printed at Naples in 1492.
13. The monogram of Benedetto d'Effore.
14. The mark, employed by Bonino de Boninis, of Ragusa: he printed at Venice from 1478 to 1480; from 1481 to 1483, at Verona, whence he afterwards went to Brescia, where he was printing in 1491.
15. The monogram of Benedetto Fontana, who printed at Venice in the years 1496-1499.
16. Bernardino de Misintis made use of this mark: he printed first at Cremona in 1492, and afterwards at Brescia, from 1492 to 1500.
17. This monogram is assigned by Orlandi to Bernardino Ricci: but the place where he printed is unknown. No such printer is noticed by Santander.
18. The mark of Bernardino Stagnino, who printed at Venice, from 1483 to the close of the fifteenth century.
19. The mark of Baptista de Tortis, a Venetian printer, from 1481 to 1500.
20. Bernardinus de Vitalibus printed at Venice from 1494 to 1500.
21. Bartholomeus de Zanis printed a great number of works at Venice between the years 1486 and 1500: he also printed for Octavianus Scottus. He must not be confounded with Bartholomæus Zanni, who, in 1490, executed the *Statuta communis Ripperie Salodii et Brixienis*, at Porto, a town in the Venetian territory.
- 22 and 23. The marks of Dionysius Bertochus, or De Bertochis, of Bologna, who first printed at Venice in 1480, whence he passed to Vicenza in 1481, and worked in partnership with J. de Rheo; in 1482 he was at Treviso, and printed with Paulus de Ferrara and Peregrinus de Pasqualibus. In 1483 he returned to Vicenza, and in the following year he went to Venice, which city he left in 1494 for Reggio, and in 1499 and 1500 he printed at Modena.
24. Dominicus Roccociola, or Richizolo, printed at Modena from 1481 to 1500.
25. The monogram of Johannes Rigarius, who printed at Venice in 1491.
26. The mark of Guy Marchand, a Parisian printer from 1484 to 1499.
27. William Schomberg of Frankfort printed at Messina in 1496 and 1499.



1	2	3	4	5
				
6	7	8	9	10
				
11	12	13	14	15
<b>A.V.</b>				<b>BF.</b>
16	17	18	19	20
				
21	22	23	24	25
			<b>DR</b>	
26	27	28	29	30
				
31	32	33	34	35
			<b>I.P.</b>	

MONOGRAMS AND DEVICES OF ANTIENT PRINTERS.

(No. I.—Foreign.)

150. *The Viper of St. Paul.* Sonnius, Paris; de la Rouviere, Geneva.  
 151. *Virtue.* Durand, Paris.  
*The Theological Virtues.* Savroux, Paris.  
 152. *A Watering-pot.* Rigault, Lyons.  
 153. *A Wolf.* Poncet Le Preux, Paris.

---

## No. IV.

(Referred to, p. 255, *supra*.)

## MONOGRAMS AND DEVICES

OF ANTIENT PRINTERS\*.

---

### SECTION I.

#### EARLY FOREIGN PRINTERS.

#### *Explanation of the annexed Monograms.*

##### No. I. (Foreign.)

- 1, 2, 3 and 4. These monograms were indifferently employed by John Fust, the first printer after Gutenberg, with whom he worked at Mayence in the middle of the fifteenth century. The subjoined cut



represents the device affixed by Fust and Scholffer to the celebrated Psalter of Mayence, printed in 1457, folio.

- 5, 8, 10. Are monograms of Andrea Turresano d'Asola, the father-in-law of the illustrious Aldus Manutius.

6. Is the mark assigned by Orlandi to Angelo and James Brosc; who these printers were, or where they exercised their art, is not indicated by him, or by Santander.

\* These monograms of foreign printers are given from Orlandi's *Origine e Progressi della Stampa*, Bologna, 1722, 4to. but with corrections and additions. Those of English printers are from Herbert's edition of Ames's *Typographical Antiquities*.





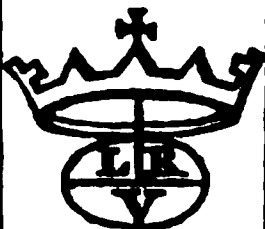
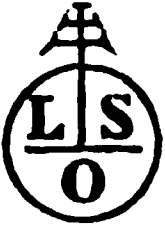

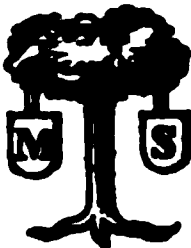


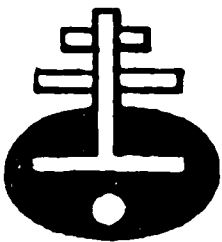


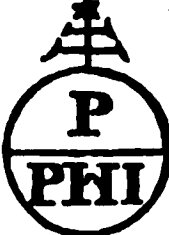
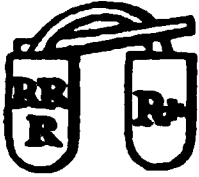


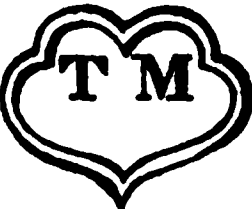
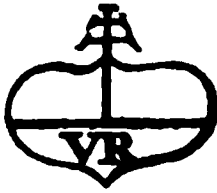



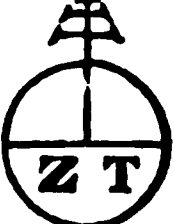


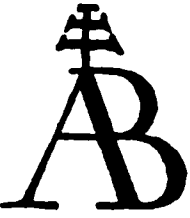
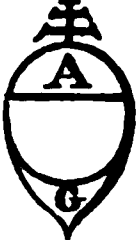
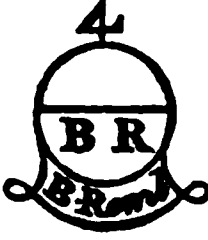

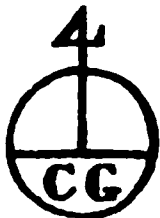





- same person as Henricus Liberarius or Librarius, of whose press works are extant from 1480 to 1486.
17. The monogram of Theobald Feger.
  18. Thierry, or Theodore Martens, of Alost, was the first printer in the Netherlands: he printed at Alost, in 1474, at Antwerp, in 1476, 1493, and 1494, and also at Louvain towards the end of the 15th and early in the 16th century.
  19. Ugo de Rugeriis, of Reggio, printed at Pisa in 1494, and at his native town in 1500.
  20. Nicholas Wolf. He printed at Paris in 1499.
  21. The monogram of Victor Vanozzi, an Italian printer of the 15th century.
  22. That of Johannes and Gregorius de Gregoriis, who printed at Venice, in partnership, from 1480 to 1503. A considerable number of works issued from their presses. A few works were executed by Johannes de Gregoriis and Jacobus Britannicus of Brescia, in 1483 and 1484.
  23. Johannes de Cereto of Tridino, aliàs Tacuinus. He printed at Venice from 1492 to 1500.
  24. The mark of Jodocus Badius Ascensius, a learned and celebrated printer: after exercising his art at Lyon, in conjunction with his father-in-law John Trechsel, he settled at Paris, and printed there from 1495 to 1500.
  25. That of F. Plato de Benedictis, who printed at Bologna from 1487 to 1500, chiefly in partnership with Benedict Hectoris.
  26. The mark of Antony Bladius, who was a different person from Badius Ascensius, mentioned in No. 24.
  27. The mark of Georgius Arrivabenus, or de Rivabeni, who printed at Venice towards the close of the 15th century.
  28. This monogram evidently belongs to Bertholdus Remboldt, who printed at Paris, in partnership with Ulric Gerin, from 1484 to 1509; it is also found in some works executed by Claude Chevelon, who married Remboldt's widow, and, succeeding to his business, continued to make use of his device.
  29. The initials of Borde and Arnaud, two associated printers at Lyon.
  30. The device of Charlotte Guillard, widow of Berthold Remboldt, by whom she was taught the art of printing: she afterwards married Chevelon in 1520, and in 1549 was again left a widow. Her best works were executed during her second widowhood; particularly a Latin bible, with the notes of John Benedicti; and the works of Gregory, in two volumes, so correct, that the errata consist of only three faults.
  31. The mark of Christian Kirchner; and 32. that of Dominico Zio, of whom nothing certain is now known.
  33. Francis Reynaud of Rouen.
  34. Francis Rossi (*Franciscus de Rubeis*), who printed at Venice, in partnership with Alovistus de Rubeis in 1499.
  35. This mark Orlandi assigns to Guillaume Boule; where or when he exercised his art is now unknown.

---

*Explanation of the annexed Monograms, &c.—No. III.*

1. The device of Gabriel Giolito, a learned and industrious printer of Ferrara.



1	2	3	4	5
				
6	7	8	9	10
				
11	12	13	14	15
				
16	17	18	19	20
				
21	22	23	24	25
				
26	27	28	29	30
				
31	32	33	34	35
				

MONOGRAMS AND DEVICES OF ANTIENT PRINTERS.

(No. II.—Foreign.)

28. Christopher de Canibus printed at Pavia from 1484 to 1499. In 1484 and 1485, he printed in partnership with Stephanus de Georgiis.
  29. The monogram of Hercules Nani, who printed at Bologna in 1492, 1493, and 1494.
  30. The mark of Giovanni Antonio de Benedetti, or Johannes Antonius Platonides de Benedictis, who printed at Bologna in 1499.
  31. The monogram of Giovanni Antonio Campano.
  32. The mark of John Klein, a German printer, settled at Lyon in 1489, 1498, and 1499.
  33. Johannes Hamman de Landoja, called Hertzog, printed in partnership with John Emerich de Spira, in 1487: he afterwards executed several works by himself until 1498.
  34. John Poitevin printed at Paris in 1498.
  35. The monogram of John de Kemmat.
- 

*Explanation of the annexed Monograms.—No. II.*

1. The mark of Justinian de Ruberia, who printed at Bologna from 1495 to 1499.
2. John Treschel, a German, printed at Lyon from 1488 to 1498. Santander (t. i. p. 386), noticing Johannes Teutonicus, who printed at Thoulouse in 1479, suspects the latter to be the same person as John Treschel.
3. The monogram of John de Vingle, a native of Picardy, who printed at Lyons from 1495 to 1499.
4. Leonard de Gerla, or Gerlis, or Gerula, of Pavia, printed in that city in 1494 and 1498.
5. Laurentius Rubeus de Valentia printed at Venice in 1482.
6. The mark of Lazaro Suardo or de Suardis, who printed at Milan at the close of the 15th century.
7. Matthew de Codeca, or Capsaca, of Parma, printed several works at Venice between the years 1482 and 1495.
8. The monogram of Mainard Hugunt.
9. The mark of an unknown printer, according to Orlandi; perhaps of Dominicus de Nivaldis and sons, who printed *Æsopi Fabulæ Latino carmine*, at Montereale, in Sicily, in 1481.
10. Nicholas de Francfordia printed at Venice, in partnership with Francis de Hailbrun from 1473 to 1477; afterwards alone to the end of the 15th century.
11. The mark of Dionysio Berrichelli.
12. Ottaviano Scotto (Octavianus Scottus) of Monza, printed at Venice from 1480 to the end of the 15th century.
13. The monogram of Peregrino de Pasqualibus, a Bolognese; he printed at Venice from 1483 to 1494, and was for some time in partnership with Dionysius de Bertochis.
14. The mark of Philip Pinzi, or Pincio (Philippus Pincius de Caneto), of Mantua; he printed at Venice from 1490 to 1500.
15. The monogram of Nicholas Reffler, a German, who printed in his native country: Orlandi has not indicated in what place, nor does any notice of him occur in Santander.
16. The mark of Henricus de Sancto Ursio, of Vicenza; where he printed from 1480 to 1499. Santander conjectures him to be the



- same person as Henricus Liberarius or Librarius, of whose press works are extant from 1480 to 1486.
17. The monogram of Theobald Feger.
  18. Thierry, or Theodore Martens, of Alost, was the first printer in the Netherlands: he printed at Alost, in 1474, at Antwerp, in 1476, 1493, and 1494, and also at Louvain towards the end of the 15th and early in the 16th century.
  19. Ugo de Rugeris, of Reggio, printed at Pisa in 1494, and at his native town in 1500.
  20. Nicholas Wolf. He printed at Paris in 1499.
  21. The monogram of Victor Vanozzi, an Italian printer of the 15th century.
  22. That of Johannes and Gregorius de Gregoriis, who printed at Venice, in partnership, from 1480 to 1503. A considerable number of works issued from their presses. A few works were executed by Johannes de Gregoriis and Jacobus Britannicus of Brescia, in 1483 and 1484.
  23. Johannes de Cereto of Tridino, aliàs Tacuinus. He printed at Venice from 1492 to 1500.
  24. The mark of Jodocus Badius Ascensius, a learned and celebrated printer: after exercising his art at Lyon, in conjunction with his father-in-law John Trechsel, he settled at Paris, and printed there from 1495 to 1500.
  25. That of F. Plato de Benedictis, who printed at Bologna from 1487 to 1500, chiefly in partnership with Benedict Hectoris.
  26. The mark of Antony Bladius, who was a different person from *Badius Ascensius*, mentioned in No. 24.
  27. The mark of Georgius Arrivabenus, or de Rivabeni, who printed at Venice towards the close of the 15th century.
  28. This monogram evidently belongs to Bertholdus Remboldt, who printed at Paris, in partnership with Ulric Gerin, from 1484 to 1509; it is also found in some works executed by Claude Chevelon, who married Remboldt's widow, and, succeeding to his business, continued to make use of his device.
  29. The initials of Borde and Arnand, two associated printers at Lyon.
  30. The device of Charlotte Guillard, widow of Berthold Remboldt, by whom she was taught the art of printing: she afterwards married Chevelon in 1520, and in 1542 was again left a widow. Her best works were executed during her second widowhood; particularly a Latin bible, with the notes of John Benedicti; and the works of Gregory, in two volumes, so correct, that the errata consist of only three faults.
  31. The mark of Christian Kirchner; and 32. that of Dominico Zio, of whom nothing certain is now known.
  33. Francis Reynaud of Rouen.
  34. Francis Rossi (*Franciscus de Rubeis*), who printed at Venice, in partnership with Alovsius de Rubeis in 1499.
  35. This mark Orlandi assigns to Guillaume Boule; where or when he exercised his art is now unknown.

---

*Explanation of the annexed Monograms, &c.—No. III.*

1. The device of Gabriel Giolito, a learned and industrious printer of Ferrara.

1942

1943

1944

1945

1946

1947

1948

1949

1950

## SECTION II.

*Monograms and Devices of early English Printers.**Explanation of the annexed Engraving.—No. IV.*

- 1, 2, and 3. Are the marks affixed by Caxton to his publications: an account of this father of English typography is given *supra*, pp. 187—192.
- 4, 5, and 6. Are the marks used by Wynkyn de Worde; who being, in fact, Caxton's successor, adopted his devices, with some slight alterations. See a notice of Wynkyn de Worde, *supra*, pp. 193—235.
7. Is the device of Richard Pynson, of whom a short account is given in pp. 193, 194, 236.
8. Is the mark of Julian Notary, of whom see p. 194.

*Explanation of the annexed Engraving.—No. V.*

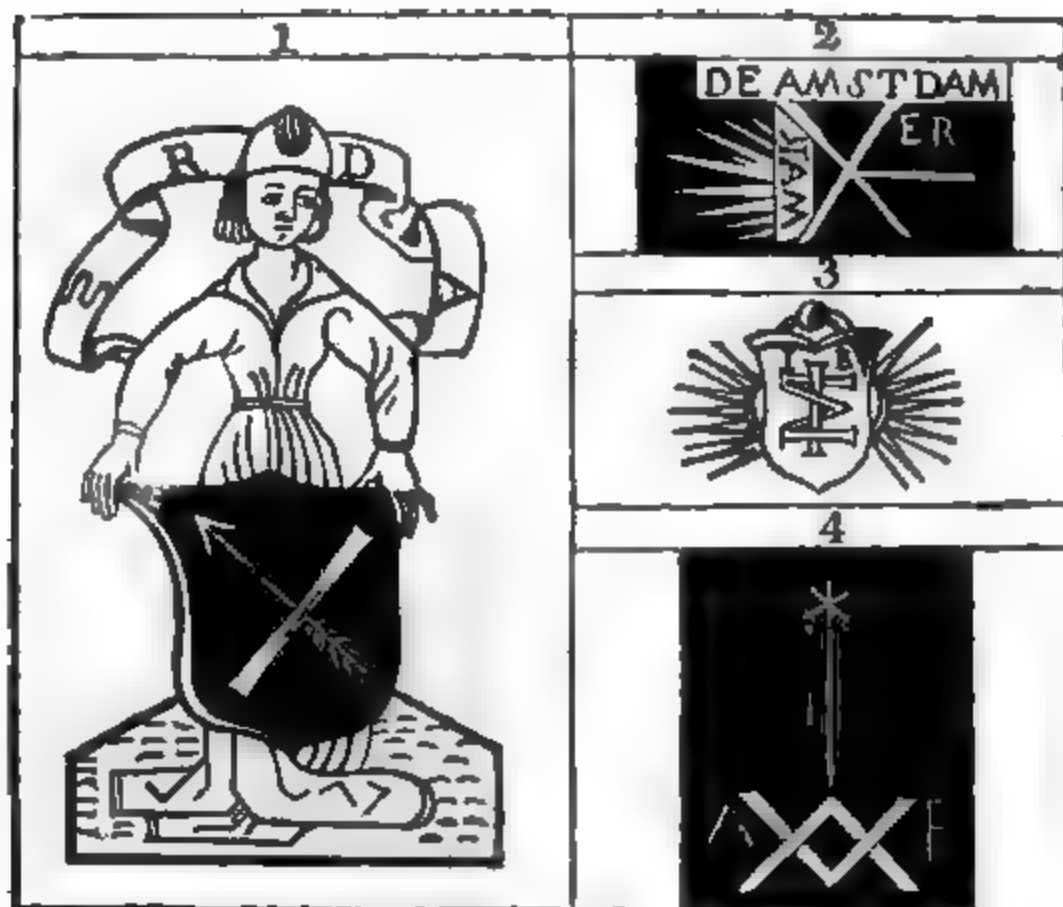
1. Is the mark of William Faques, who was king's printer, and was probably joined in the same patent with Pynson. They both printed the act of parliament which passed in the 19th Henry VII. 1503, and in each styled themselves printers to the King. How long he had printed before, or for what subsequent period he continued to exercise his art, does not appear, as his history is very obscure. His books evince him to have been an excellent workman, and that he lived within St. Helen's. He was a member of the Stationers' Company, and died in 1511. (Nichols's *Lit. An.* vol. III. p. 546.) A specimen of Faques's work, highly creditable to him, is given *supra*, p. 237. The sentence in his device, *Melior est medicum iusto super divitiis peccatorum multas*, is taken, with some variation, from the book of Proverbs, ch. xvi. v. 8. And that following, *Melior est patiens viro forti, et qui dominat*, is from Ecclesiastes, chap. vii. v. 8 (vulgate version).
2. The device of John Skot, or Scott (for he printed his name in both ways). He is supposed to have learned his art of Wynkyn de Worde, or Pynson, from the resemblance which the type and press-work of his first printed book bear to the productions of their presses. In 1521 (the date of his first book), he lived without Newgate, in the parish of St. Sepulchre, whence he afterwards removed to St. Paul's Church-Yard, and some time also in George Alley, Bishopsgate. He was a member of the Stationers' Company.
3. Is the mark of Thomas Godfray, who lived at Temple Bar in 1510, and printed many works without date; he continued in business till 1532, in which year he executed an edition of Chaucer's Works, in folio, *cum privilegio regis indulto*.
4. The device of John Rastall, citizen and printer. This learned man was a native of London, and received his education at the

2. 3. Those of Golard de Ponte, and Gregorio de Rusconi, of whom no particulars are known.
4. Jerome Verdussan, of whom we know nothing. A descendant (probably) of his, John-Baptist Verdussan, was a learned and eminent printer at Antwerp, about the middle of the 18th century.
- 5, 6, 7. The devices of Henricus Silens, James Dubourg, and Francesco Bindoni.
8. That of James and Philip Junta (or Giunta). The family of the Junta were among the most eminent printers of the 15th century, and, in point of literary talent, ranked second to the Alduses. Philip Giunta, printed at Florence, in 1497 and 1500.
9. Jacobus de Mazochis, a Bolognese printer of the 15th century.
10. Johannes de Mazochis, printed at Bologna, in 1492. One impression only is extant, bearing his name.
11. The mark of Joannes Antonius de Lignano, a native of Milan, who printed in that city from 1480 to 1499. He also had a press at Venice in 1494, and it should seem at Pavia, in the same year, in partnership with Giralduus de Zeiis.
12. John Petit (or *Johannes Parvus*), a very eminent printer at Paris, in the close of the 15th and former half of the 16th century. In the course of a long life, very numerous works issued from his presses.
- 13, 14. The marks of Johannes Sacer, and Johannes Steelsius.
15. Caligula de Bacilerius. It is not known where he printed. Santander notices Marcus Antonius de Bacilerius, who exercised his art at Reggio, in 1497, in partnership with Dionysius Bertochus; and another of the same family, Bacilerius de Bacilerius, who printed at the same place in 1488 and 1489, and at Bologna in 1490. It is probable that this Caligula was a son or brother of one of these.
16. The mark of Luke Atlantse, who from his name appears to have been a Dutch or Flemish printer.
17. That of Luc-Antonio Giunta, or Junta, the celebrated Venetian printer; the productions of his press bear date from 1489 to 1500. Many of them are truly splendid.
18. The device of Luigi de Montia, an Italian printer.
19. That of Melchior de Sessa, of whom we know nothing. Santander has noticed a John Baptist de Sessa, who printed many works at Venice, between the years 1489 and 1500.
- 20, 21. The monograms of Maternus Cholin and Marcus Wyon.
22. Owen Petit (*Audoenus Parvus*), a Parisian printer.
23. Ottino de la Rosa.
24. Peter Rigaud, a Parisian printer.
25. One of the marks of Sebastian Cramoisy, the Parisian printer, better known by his device of the Storks.
26. The mark of Samuel de Tournes, a printer at Geneva. Individuals of this family were settled at the same place in the end of the 17th and former part of the 18th century. To some of their descendants, who were living at Lyons and Geneva, Wolfius dedicated his *Monumenta Typographica*, as the most antient family of printers, who were equally distinguished by their typographical skill and by their personal virtues.
27. The device of Thomas Anselmus, who printed at Pfortzheim, in Suabia, in 1500.

28. That of the Somaschi, but where the printers of this name exercised their art, neither Orlandi nor Santander have indicated.
29. The device of the Wechels, eminent printers at Paris and Frankfort.
30. That of Zacharias Kaliergus, who first printed at Venice in 1499, and afterwards at Rome, at the beginning of the 16th century. Mr. Beloe has given an interesting account of the labours of this learned Cretan, in his *Anecdotes of Literature*, vol. v. pp. 55—78.
31. The mark of Giovanni Maria Bonelli, a Venetian printer in the 15th century. Santander mentions a Manfredus de Bonello, who printed at Venice from 1491 to 1498: it is probable that G. M. Bonelli was related to him, perhaps his son, and successor.
32. The very elegant device of Johannes Veldener, a learned Dutch printer, who executed several translations. He printed first at Louvain from 1475 to 1478, at Utrecht in 1479, 1480, and 1481; whence he departed to Culembourg, in Guelderland; here, in 1483, he printed the celebrated Flemish edition of the *Speculum Salvationis*. His device is a double one: on the right are the arms of Louvain; on the left are those of Veldener himself, whose name appears in the centre. Our figure is copied from Lambinet, who has engraved it from the *Fasciculus Temporum*, Louvain, 1476, folio. See his *Recherches*, p. 270.
33. The device of Colard Mansion, who is supposed to have established printing at Bruges, in 1471; from the form of his types, he is supposed to have acquired his knowledge of the art in France. His earliest production is dated in 1472 or 1473. See a further account of this learned artist's labours in Lambinet's *Recherches*, pp. 371—393, and Santander's *Dict. Bibl. du xv. Siècle*, tom. i. pp. 351—353. Mansion died in 1484.
34. The device of Gerard Leeu, a celebrated Dutch printer, who exercised his art first at Gouda, from 1477 to 1484, and afterwards at Antwerp, from 1484 to 1497. This device, which is copied from Lambinet, was used by him while at Gouda: on the left are the arms of that town, and on the right are those of the printer. When Leeu settled at Antwerp, he adopted the castle gate of that city as his device. In his 8vo editions, he used one corresponding with his own name, viz. a Lion, holding on the right the arms of Antwerp, representing a Castle surmounted by two Hands, and on the left those of the Printer.

## MONOGRAMS AND DEVICES OF ANTIENT PRINTERS.

## No. III.\*—Foreign.

*Explanation of the above Devices.*

1. The device of Sixtus, (Riessinger) and Georgius, a German, who printed in partnership at Rome, in 1481 and 1483. This and the three following devices are given on the authority of Audiffredi, who has, for the first time, engraved them from the works where they originally appeared. See his *Cat. Rom. Edit. Sec. xv.* p. 476.
2. Another device of Thierry Martens, of Amsterdam. See a former one of his, *supra*, p. xxviii. No. 18.
3. The mark of John Besicken, whose name first appears in 1489 among the printers of Basle, and in 1493 together with Sigismund Mayr. See Audiffredi, pp. 417, 418.
4. That of Andreas Fritag, a native of Strasburg, who printed at Rome in 1492 and 1493. Two productions of his press are briefly described by Audiffredi, pp. 311, 323.

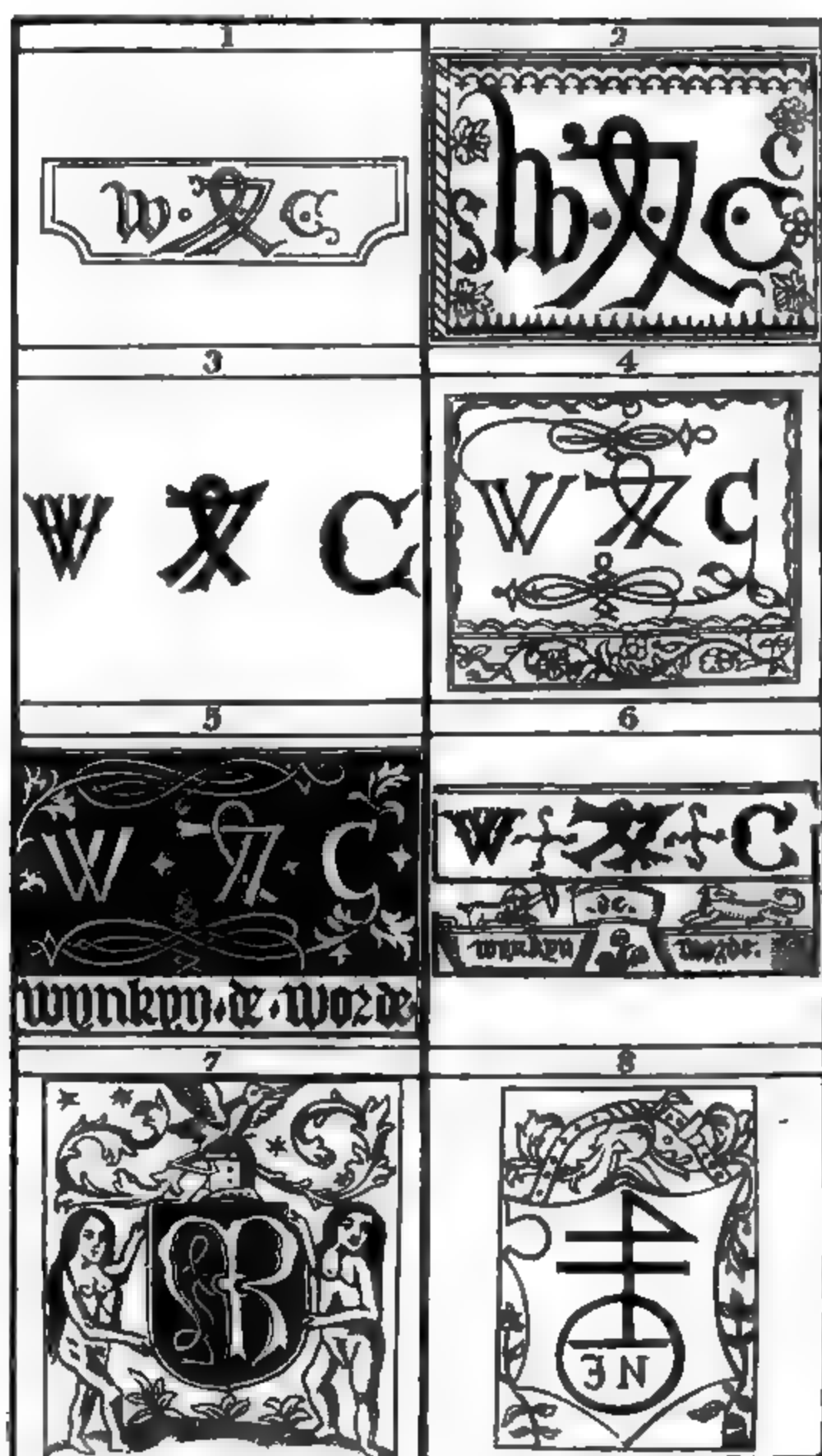
## SECTION II.

*Monograms and Devices of early English Printers.**Explanation of the annexed Engraving.—No. IV.*

- 1, 2, and 3. Are the marks affixed by Caxton to his publications: an account of this father of English typography is given *supra*, pp. 187—192.
- 4, 5, and 6. Are the marks used by Wynkyn de Worde; who being, in fact, Caxton's successor, adopted his devices, with some slight alterations. See a notice of Wynkyn de Worde, *supra*, pp. 193—235.
7. Is the device of Richard Pynson, of whom a short account is given in pp. 193, 194, 236.
8. Is the mark of Julian Notary, of whom see p. 194.

*Explanation of the annexed Engraving.—No. V.*

1. Is the mark of William Faques, who was king's printer, and was probably joined in the same patent with Pynson. They both printed the act of parliament which passed in the 19th Henry VII. 1503, and in each styled themselves printers to the King. How long he had printed before, or for what subsequent period he continued to exercise his art, does not appear, as his history is very obscure. His books evince him to have been an excellent workman, and that he lived within St. Helen's. He was a member of the Stationers' Company, and died in 1511. (Nichols's *Lit. An.* vol. III. p. 546.) A specimen of Faques's work, highly creditable to him, is given *supra*, p. 237. The sentence in his device, *Melius est modicum justo super diritias peccatorum multas*, is taken, with some variation, from the book of Proverbs, ch. xvi. v. 8. And that following, *Melior est patiens viro forti, et qui dominat*, is from Ecclesiastes, chap. vii. v. 8 (vulgate version).
2. The device of John Skot, or Scott (for he printed his name in both ways). He is supposed to have learned his art of Wynkyn de Worde, or Pynson, from the resemblance which the type and press-work of his first printed book bear to the productions of their presses. In 1521 (the date of his first book), he lived without Newgate, in the parish of St. Sepulchre, whence he afterwards removed to St. Paul's Church-Yard, and some time also in George Alley, Bishopsgate. He was a member of the Stationers' Company.
3. Is the mark of Thomas Godfray, who lived at Temple Bar in 1510, and printed many works without date; he continued in business till 1532, in which year he executed an edition of Chancer's Works, in folio, *cum privilegio rege indulto*.
4. The device of John Rastall, citizen and printer. This learned man was a native of London, and received his education at the



MONOGRAMS AND DEVICES OF ANTIENT PRINTERS.

(No. IV.—English.)



in the same books; particularly those which they printed with the royal privilege, "*ad imprimendum solum*:" as the Bible, New Testaments, and Primers. In printing the stated number, when so many as were to bear Grafton's name were completed, his name was taken out of the form, and Whitchurch's inserted in its place.

Grafton lived in a part of the dissolved house of the Grey-friars, which was afterwards granted by King Edward VI. for an hospital for the maintenance and education of orphans, called Christ's Hospital. It does not appear that Grafton dwelt in any other house.

His first work was the English Bible, printed abroad in 1535, six of which he presented to Archbishop Cranmer and Lord Cromwell: perhaps it was at Paris, or Marsburgh in Hesse, for Francis I. King of France, granted a licence to him and Edward Whitchurch to print an English bible there. It is in folio, and dedicated to the King.—See an account of this precious volume in Lewis's *History of English Translations of the Bible*, pp. 91—104; and a more succinct description in the *Bibl. Spenc.* vol. i. pp. 78—81.

Mr. Thoresby mentions the New Testament printed at Paris, by Bishop Bonner's means, in 8vo, in two columns, English and Latin; the latter of which was smaller than the former: and observes "that in it, 1 Peter ii. 13. was rendered unto the kynge as unto the chefe heade."

In November, 1539, the King, by his letters patent, directed to all and singular printers and booksellers within this his realm, &c. appointed the Lord Cromwell, keeper of his privy seal, to take special care and charge "that no manner of person or persons within his realm, shall enterprize, attempt, or set in print any bible in the English tongue, of any manner of volume, during the space of five years next ensuing the date thereof, but only all such as shall be deputed, assigned, and admitted by the said Lord Cromwell." Accordingly it appears, by the bibles printed this very year, his lordship assigned others, besides Grafton and Whitchurch, as John Biddel, Thomas Berthelet, &c. to print bibles in the English tongue.

The first of these, printed this year, is a bible in large folio, with the following title: "The Byble in Englyshe, that is to say, the Content of all the Holy Scripture bothe of the Olde and Newe Testament, truely translated after the Veryte of the Hebrue and Greke Textes, by the dylygent Studye of dyuerse excellent learned men, expert in the forsayde tonges."

"Prynted by Richard Grafton and Edward Whitchurch,

"*Cum privilegio ad imprimendum solum.* 1539."

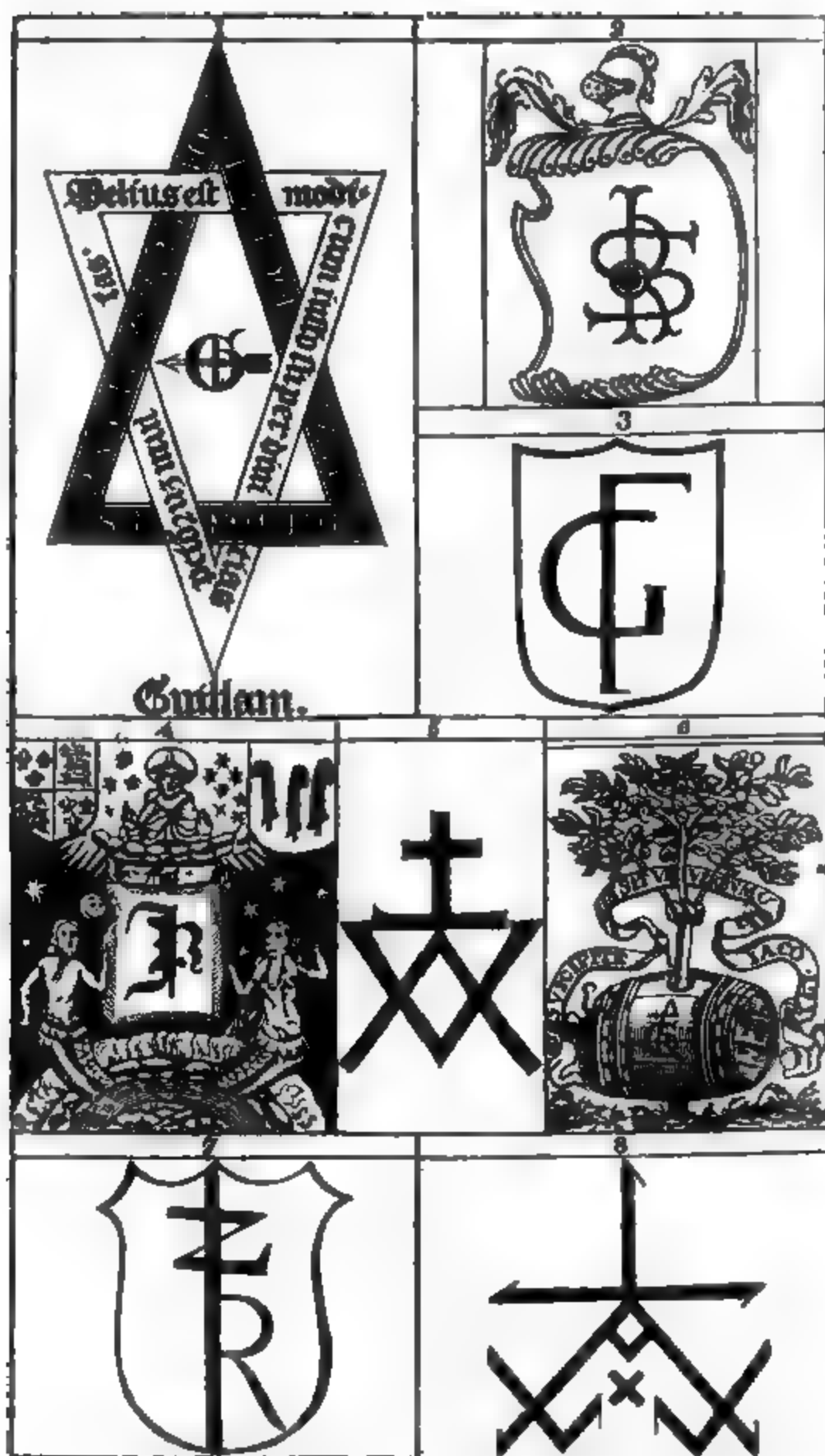
Grafton was in so much favour, that we find, in Rymer's *Fœdera*, a patent dated January 28, 1543, as follows:—

"*Pro divino servicio, de libris imprimendis.*"

In 1545, he printed King Henry VIIIth's Primer, both in Latin and English, with red and black ink; for this he had a patent, which is inserted at the end, expressed in much the same words as the preceding one of 1543.

In the first year of Edward VI. Grafton was favoured with a special patent, granted to him for the sole printing of all the statute books. This is the first patent which is taken notice of by that diligent and accurate antiquary, Sir William Dugdale.

There is a patent dated December 18, 1548, to R. Grafton and E. Whitchurch, printers, by which they are authorized to take up and



MONOGRAMS AND DEVICES OF ANTIENT PRINTERS.

(No. V.—English.)



University of Oxford, being destined to the legal profession. In 1517, he set up a press, the exercise of which was at that time esteemed a profession fit for a scholar or ingenious man. Being distinguished for his piety and learning, he became intimate with Sir Thomas More, whose sister, Elizabeth, he married; and evinced his zeal for the Roman Catholic religion by his strenuous opposition to the measures of Henry VIII. Fox, the martyrologist, however, affirms that he was converted to the Protestant faith by John Frith, the martyr. Rastall was an author, as well as a printer, and wrote several works, geographical, historical, and controversial, which are enumerated by Wood. (Athenæ, Ox. vol. i. No. 54, p. 44, 45.) His son, William Rastall, was one of the Justices of the Common Pleas, in the reign of Queen Mary, to whom we are indebted for a very interesting life of Sir Thomas More, an Explanation of Law Terms, a Collection of the Statutes, &c. &c.

5. The mark of Robert Wyer, an early printer, who executed many books without dates. He resided "at the sygne of Saynt Johan Evangeliste, in Saynt Martyn's Parysshe, in the Byshop of Norwytche Rents, besyde Charyng Crosse," or "beside the Duke of Suffolk's Place," as he expressed it at the end of some of his books.
6. The elegant device of Richard Grafton. It is a tun, with a grafted tree growing through it, the motto of which, *suscipite insertum verbum*, IACO. I. Receive the INGRAFTED word (from the Epistle of St. James, ch. i. v. 21), has a happy allusion to his name. He was born in London: and as he exercised the art in the early part of his life, it is probable that he was brought up to the profession. His writings bespeak him to have been conversant in the languages: and his correspondence with Archbishop Cranmer and Cromwell, Earl of Essex, shews that he was encouraged by the principal nobility and learned men of his time, and was admitted to their conversation. As we owe to Grafton the first edition of the English bible, and other works which contributed to spread the doctrines of the glorious reformation, the following additional particulars relative to this printer may not be unacceptable. They are abridged from Herbert's edition of Ames's *Typographical Antiquities*.

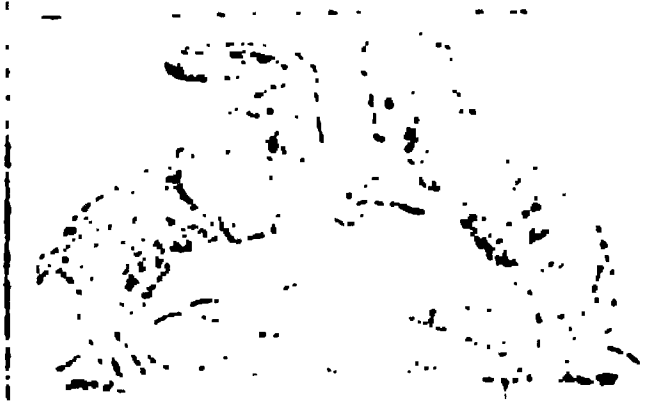
In 1537, during the reign of Henry VIII., he practised printing in London: before this time he lived at Antwerp, where he printed Tindal's New Testaments, and afterwards his Bible, corrected and revised by Miles Coverdale, a Franciscan friar, well informed in the Hebrew, Greek, and Latin languages. Some impressions of the former having been dispersed in England, they were bought up by Cuthbert Tonstal, then bishop of London, and burnt at St. Paul's Cross.

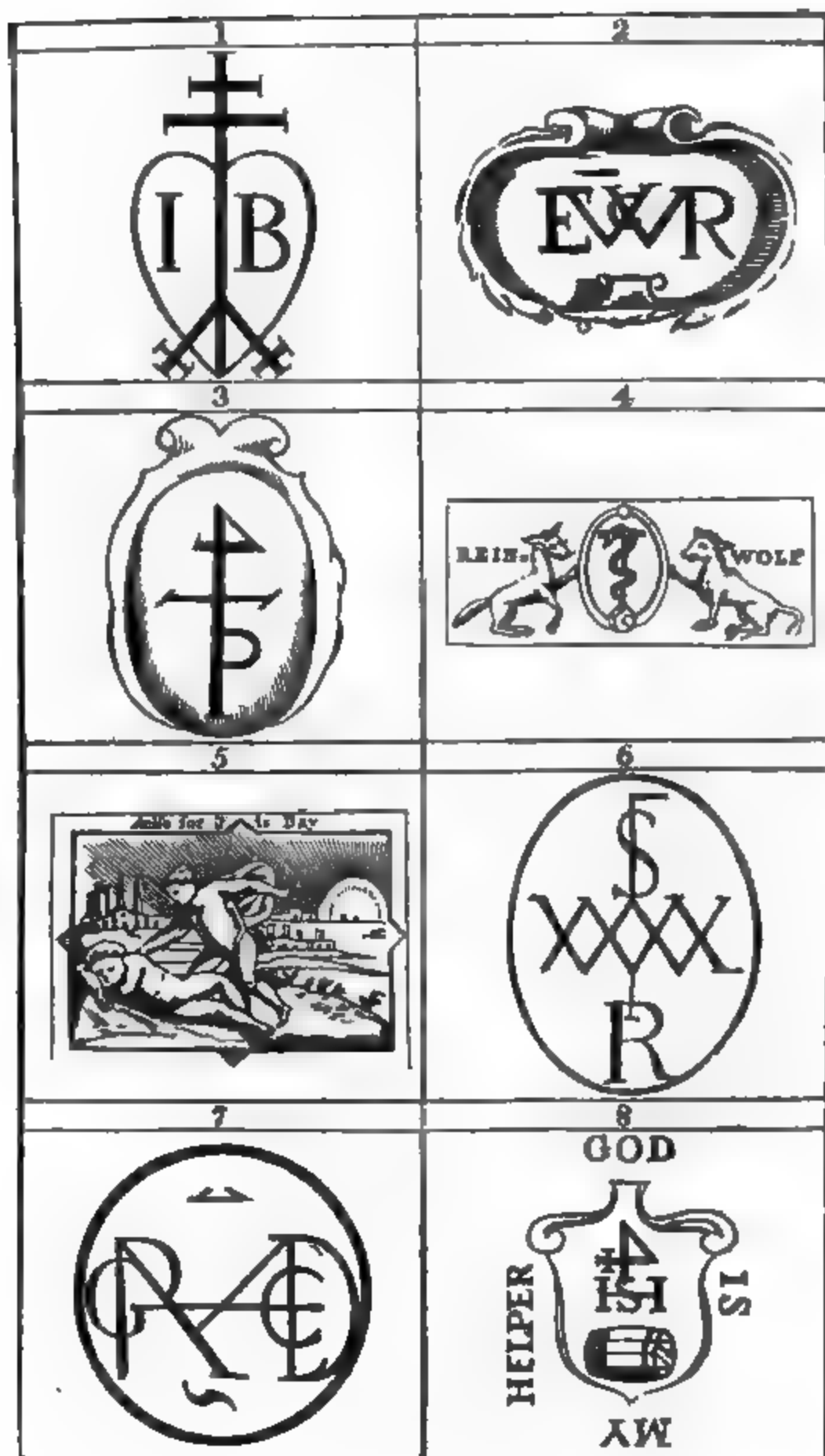
The publication of this New Testament occasioned the bishop of London to issue a prohibition; a copy of which is in Fox's *Martyrology*. It appears from the number of copies of this book yet extant, that the Bishop of London's prohibition was very little regarded, and not very readily obeyed; the bishops and clergy, therefore, made great complaints to the king of this translation, on which his Majesty resolved to take this matter into consideration himself. In 1533, the convocation met, and, among other things, decreed, that the scripture should be translated into the vulgar tongue; but at that time it was not carried into execution.

Grafton and Whitchurch's names are sometimes printed separately

4. That of Reinold, or Reginold Wolfe, a native of Switzerland: he was probably related to the Wolfes, eminent printers at Basil, and was bred to the profession of a printer. Wolfe settled in St. Paul's Church-Yard, in a house which he built on the scite of a dissolved chantry. His first work is dated in 1542, and his last in 1573. During this period, he printed most of Archbishop Cranmer's pieces, and other books appointed for public use in the church; and enjoyed the favour of Henry VIII. and the principal nobility of his time. Wolfe was the first who had a patent for being printer to the King in Latin, Greek, and Hebrew. By this instrument, dated April 19th, 1547, the 1st year of Edward VI. he was authorized to be his Majesty's bookseller and stationer, and to print books of every kind in those languages, as well as Greek and Latin grammars, although intermixed with English, together with maps, charts, &c. which might at any time be useful and necessary. He was further permitted to exercise this office, either himself or by his sufficient deputies; and was to receive, during his life, an annuity of twenty-six shillings and eight-pence, besides all other profits and advantages that might accrue from his office. Wolfe, however, has other claims to notice, independently of his typographical skill: being a man of learning, and fond of antiquarian pursuits, he collected the materials for the chronicles, afterwards digested and published by Holinshed. His widow, Joan Wolfe, printed from 1574 to 1580.
5. The device of John Day, a man of great learning, who printed from 1549 to 1584. He was the first who printed in Saxon characters, and greatly improved the Greek, Italic, and other characters; and, as no work of his appeared during the reign of Queen Mary, Ames conjectures that he was employed in bringing his art to perfection. Among other works executed by him, were the voluminous Acts and Monuments of John Fox, the martyrologist, beside numerous publications written in favour of religion and against the Romish church. His motto, *Arise: for it is Day*, referred to the night of ignorance, newly dispersed: tradition, indeed, ascribes it to a different origin, and states that Day was accustomed to awake his apprentices, when they had prolonged their slumbers beyond the usual hour, by the wholesome application of a scourge, and the summons—*Arise! It is Day*. There does not, however, appear to be any foundation for this tradition. Richard Day, a son of our printer, was associated in a patent with his father, in 1577, for printing the Psalms in metre, &c. He was a man of learning, had graduated at Cambridge, and printed from that year until 1584.
6. The device of William Seres, who was concerned as a partner with John Day, in the publication of several pieces; but Day's name always stands first. According to Strype, Seres was a servant to Sir William Cecil, principal Secretary of State to Edward VI.; who procured for him a licence to print "all manner of private prayers, called primers, as should be agreeable to the common prayer established in the court of parliament, and that none else should print the same." Strype further adds, that Seres had a privilege for printing psalters, primers (English or Latin), and prayer-books; which was taken away from him by Queen Mary, but restored, through Cecil's interest, in the reign of Elizabeth, with an extension of the grant to him and his son, during the life of the longest liver. Seres continued to print from 1544 to 1576.

4  
5  
6





MONOGRAMS AND DEVICES OF ANTIENT PRINTERS.

(No. VI.—English.)

provide, for one year, printers, compositors, &c. together with papers, ink, presses, &c. at reasonable rates and prices.

There was a Richard Grafton, a grocer, member of parliament for the city of London, 1553 and 1554; and again, 1556 and 1557, who might probably be our printer. February 5, 1557, Grafton was joined with others to examine a matter against Walter Rawley, a burgess, complained on out of the Admiralty Court, by Dr. Cook's letter. March 9, 1562, the bill for paving of Kent-street, in the borough of Southwark, was brought in by Grafton, who that year served for the city of Coventry, in Warwickshire, as appears by the journals of the House of Commons. In 1563, he brought in a bill to assize the weight of barrels, &c.

7. The device of John Reynes, who was a printer, bookseller, and binder, at the sign of St. George, in St. Paul's Church-Yard, in 1527, if not earlier. Books printed by or for him occur from 1527 to 1544: according to Ames, there is a considerable number of books which bear his marks, and have pretty devices on their covers, as the arms and supporters of Jesus Christ, with the motto *Redemptoris Mundi Arma*.
8. The mark of Lawrence Andrew, a native of Calais, who translated the works of several authors previously to his learning the art of printing; which he is supposed to have acquired from John of Doesborowe and Peter Treveris. He afterwards practised it in Fleet-street, at the sign of the Golden Cross, by Fleet Bridge.

---

*Explanation of the annexed Monograms, &c.—No. VI.*

1. Is the device of John Bedel, or Byddle, stationer and printer; who appears to have sold books in the year 1533, if not earlier, and is conjectured to have served his apprenticeship to Wynkyn de Worde. He first opened a shop at the "sygne of Our Lady of Pytie, next to Flete-Bridge," whence he afterwards removed to Wynkyn de Worde's house, and was one of his executors, as appears by De Worde's will.
2. The mark of Edward Whitchurch, who has already been mentioned in connexion with Richard Grafton (pp. xxxiii. xxxiv. *supra*). He was originally educated for the mercantile profession, and was joined in the same patent with Grafton, for the office of King's printer. Fox states, in his acts and monuments, that he was brought into trouble with Grafton, in the year 1554, concerning the six articles, being suspected not to have been confessed. They continued in friendship and partnership together for many years, though Whitchurch dwelt separate, and kept shop at several places in London. In the year 1554, there was a general pardon proclaimed within the Abbey, at the time of Queen Mary's coronation, out of which proclamation, the prisoners of the Tower and of the Fleet were excepted, and sixty-two more; whereof Whitchurch and Grafton were two. Whitchurch afterwards married the widow of Archbishop Cranmer, and continued printing until the year 1554.
3. The device of Thomas Petit, Petyt, or Petyte, whom Ames conjectures to have been related to the celebrated Parisian printer John Petit (or Johannes Parvus). He printed between 1538 and 1554.



4. That of Reinold, or Reginold Wolfe, a native of Switzerland; he was probably related to the Wolfes, eminent printers at Basil, and was bred to the profession of a printer. Wolfe settled in St. Paul's Church-Yard, in a house which he built on the scite of a dissolved chantry. His first work is dated in 1542, and his last in 1573. During this period, he printed most of Archbishop Crammer's pieces, and other books appointed for public use in the church; and enjoyed the favour of Henry VIII. and the principal nobility of his time. Wolfe was the first who had a patent for being printer to the King in Latin, Greek, and Hebrew. By this instrument, dated April 19th, 1547, the 1st year of Edward VI. he was authorized to be his Majesty's bookseller and stationer, and to print books of every kind in those languages, as well as Greek and Latin grammars, although intermixed with English, together with maps, charts, &c. which might at any time be useful and necessary. He was further permitted to exercise this office, either himself or by his sufficient deputies; and was to receive, during his life, an annuity of twenty-six shillings and eight-pence, besides all other profits and advantages that might accrue from his office. Wolfe, however, has other claims to notice, independently of his typographical skill: being a man of learning, and fond of antiquarian pursuits, he collected the materials for the chronicles, afterwards digested and published by Holinshed. His widow, Joan Wolfe, printed from 1574 to 1580.
5. The device of John Day, a man of great learning, who printed from 1549 to 1584. He was the first who printed in Saxon characters, and greatly improved the Greek, Italic, and other characters; and, as no work of his appeared during the reign of Queen Mary, Ames conjectures that he was employed in bringing his art to perfection. Among other works executed by him, were the voluminous Acts and Monuments of John Fox, the martyrologist, beside numerous publications written in favour of religion and against the Romish church. His motto, *Arise: for it is Day*, referred to the night of ignorance, newly dispersed: tradition, indeed, ascribes it to a different origin, and states that Day was accustomed to awake his apprentices, when they had prolonged their slumbers beyond the usual hour, by the wholesome application of a scourge, and the summons—*Arise! It is Day*. There does not, however, appear to be any foundation for this tradition. Richard Day, a son of our printer, was associated in a patent with his father, in 1577, for printing the Psalms in metre, &c. He was a man of learning, had graduated at Cambridge, and printed from that year until 1584.
6. The device of William Seres, who was concerned as a partner with John Day, in the publication of several pieces; but Day's name always stands first. According to Strype, Seres was a servant to Sir William Cecil, principal Secretary of State to Edward VI.; who procured for him a licence to print "all manner of private prayers, called primers, as should be agreeable to the common prayer established in the court of parliament, and that none else should print the same." Strype further adds, that Seres had a privilege for printing psalters, primers (English or Latin), and prayer-books; which was taken away from him by Queen Mary, but restored, through Cecil's interest, in the reign of Elizabeth, with an extension of the grant to him and his son, during the life of the longest liver. Seres continued to print from 1544 to 1576.

scarce Portraits and Heads (*upwards of 250 in number*), most of which are very fine Impressions, with a beautifully engraved Head of the Author, of which 25 impressions only were taken, the Plate having been immediately after destroyed, 5 vols. imperial 8vo. superbly bound in purple morocco, gilt edges, 1811. 105l.

\*.\* Of this amusing romance there were only 20 Copies of the large paper printed, every one of which was subscribed for, and there is every probability of its being equally as scarce, as the most rare Book in those curious Collections which Mr. Dibdin has so humorously described.

399. *Coxe's Travels in Switzerland*, fine impressions, beautifully illustrated with a remarkably fine Collection of old Portraits and Heads, among which are Jerome of Prague, Pope John the 23d, the Emperor Albert, Frederic the 2nd, Azzo, John and Barnabas Visconti, Bullinger, a Drawing of Luther, &c. &c. fine historical and topographical Views, among which are the Death of Arnold de Winkelried at the Battle of Sempach, William Tell leaping from the Boat, the Castle of Hapsburgh (*a private plate*), &c. &c. This valuable Work is half-bound, russia backs, uncut, 2 vols, 4to. and a Collection of Alpine Views, oblong 4to. half-bound, calf-backs. 38l.

400. *Memoirs of Edmund Ludlow, Esq.* with a Collection of original Papers, and the Case of King Charles the First, illustrated with upwards of *one hundred* Heads of the principal leading Characters during the Revolution, with Views of the principal Engagements during that period, 2 vols. 4to. elegantly bound in russia, 1771. 30l

401. *Letters from and to Sir Dudley Carleton*, during his embassy in Holland, with a compendious historical Preface, beautifully illustrated with upwards of *fifty* fine Heads of the most remarkable Personages in Europe during that Period, 4to. superbly bound in purple morocco, silk linings and gilt edges, 1757. 30l.

\*.\* This valuable work (of which there were but few Copies printed, and those not for sale) forms a very interesting Account of the Situation of Affairs in Europe during the most critical part of King James the First's Reign, as well as the State Papers relating to the inhuman Massacre at Amboyna.

402. *Granger's Biographical History of England*, with Noble's Continuation, large paper, illustrated with upwards of *five hundred and fifty* Portraits and Heads, many of which are scarce, some fine Family Groupes, &c. comprising heads of the Kings, Queens, Clergy, Warriors, and a Number of eccentric Characters, 14 vols. royal 8vo, elegantly bound in russia extra, gilt edges. 45l.

403. *Straban's Bible*, imperial paper, beautifully illustrated with upwards

of two hundred and fifty fine Engravings, remarkably neatly inlaid, 2 vols. imperial 4to. superbly bound in russia, gilt edges, 1806. 35l.

404. *Bowyer's Cabinet Bible*, splendidly illustrated with upwards of eight hundred very fine historical Engravings of the principal Events recorded in Sacred History, a great Number of which are very scarce, remarkably neatly affixed to the blank leaves, a matchless Copy, 8 vols. royal 8vo. superbly bound in blue turkey, with appropriate devices on the sides, silk linings and gilt edges. 84l.
411. *Watson's History of the Reign of Philip the Second*, beautifully illustrated with near five hundred Prints, comprising Heads of the principal Personages of Note during that Period, among which are two fine Heads of Philip, by Wierx, which are extremely rare, some fine old Maps and Plans, and Views of the principal Engagements by Sea and Land, particularly in Holland and the Netherlands; the Prints are very neatly affixed to the blank leaves, and are tastefully arranged, 4 vols. 4to. superbly bound in russia, gilt edges, 1778. 84l.
412. *A Description of the Villa of Mr. Horace Walpole, at Strawberry Hill*, large paper, splendidly illustrated with a valuable Collection of Drawings of Curiosities, &c. contained therein; a great Number of fine Drawings and Engravings of the principal Portraits and Heads, many of which are proofs; a Variety of Exterior and Interior Views of that interesting Villa, and several detached Pieces, which were printed there, and are now become extremely scarce: among which are an Ode to Mrs. Crewe, by Mr. Fox; some Verses by Pentycross; the whole forming a pleasing Variety and extensive Collection of Topographical, Historical, and Biographical Prints, Drawings, &c. superbly bound in russia, gilt edges. Strawberry Hill, 1784. 35l.
413. *Miscellaneous Antiquities*, or a Collection of curious Papers from scarce Tracts, or now first printed from the original Manuscript, splendidly illustrated with upwards of one hundred rare Portraits and Heads, Topographical and Historical Views, elegantly bound in one Volume, 4to. red morocco, gilt edges, Strawberry Hill, 1772. 18l. 18s.
748. *Granger's Biographical History of England*, splendidly illustrated with an immense number of Portraits, Heads, Family Groups, Autographs, &c. &c. Among others, equally rare and valuable, are a complete set of the Heads from the Heroologia, fine Impressions; the whole of Rapin's large and small Heads; with Seventy-eight Houbraken's, and Fifty-four Hollar's Heads, many Heads by Delaram, Faithorne, Gaywood and Loggan; Elstracke

7. The mark of Richard Jugge, who received a liberal education, and was elected from Eton to King's College, Cambridge, in 1531. About the time of the reformation, he acquired the art of printing, which he practised in King Edward VIth's time, and kept shop at the North door of St. Paul's Church; but dwelt at the sign of the Bible, in Newgate-market, near Christ's Church. He and John Cawood were appointed printers to Queen Elizabeth, by patent, dated the 24th of March, 1560, with the usual allowance of 6*l.* 13*s.* 4*d.* to print all statutes, &c. Jugge's editions of the Old and New Testament in his day, are now justly considered curious and masterly pieces of printing, being ornamented with many elegant initial letters, and fine wooden cuts. He carried on business about thirty years, and was succeeded in it by his wife Joan.
8. The device of Hugh Singleton, who is supposed to have been a very early printer, though the first production of his press does not bear date before 1548. In the year 1581, the 23d of the reign of Queen Elizabeth, Singleton printed a seditious quarto book, under the following title: *A gaping Gulph to swallow up England by a French Marriage, &c.* It was written by John Stubbs, of Lincoln's Inn, and published by William Page, all three of whom were apprehended, and, by a law of Philip and Mary, received sentence to lose their right hands; which was put in force against the author and publisher, who had their right hands taken off at their wrist by a butcher's knife and a mallet; but Singleton, through the interest of his friends, obtained a remittance of his sentence. Singleton continued in business until 1588, "at the Golden Tun, in Creed Lane, near Ludgate."

---

*Explanation of the annexed Devices.—No. VII.*

1. The mark of Walter or Gualter Lynne; he is known both as an author and as a printer of several books, which bear date from 1548 to 1550.
2. That of John Cawood, who was descended from an antient family in Yorkshire. When or by whom he was instructed in the art of printing does not appear: but he exercised that art for three or four years before Queen Mary granted him a patent for the office of royal printer, when Richard Grafton was deprived of it and with difficulty escaped with his life. John Cawood and Henry Coke were appointed the first wardens of the Stationers' Company, in the charter of incorporation granted by Philip and Mary. During the reign of Elizabeth, he was associated with Richard Jugge, and printed books both jointly and separately. Cawood's books bear date from 1550 to 1570.
3. The device of Richard Tottel, whose name is variously spelled Tottle, Tothyll, and Tothill. He was a very considerable law printer in the reign of Queen Mary, and was twice Master of the Stationers' Company. He printed between 1553 and 1593.
4. The mark of Richard Jones, whose name is variously spelled Johnes and Jhones. He printed many works between 1570 and 1597, in partnership with Thomas Colwell and others.

great number of highly finished coloured Drawings of Coats of Arms from different Church Windows, Monuments, &c. On the margin of the letter-press, there are a great variety of Drawings of the heraldic bearings of the different personages recorded in the Work, finished in a very superior Style. The whole forming perhaps the finest illustrated Topographical Work ever offered to the Public for sale, and it is rather doubtful if any Gentleman could collect materials for such a magnificent undertaking, under Two Thousand Pounds. This Work is got up with an extraordinary degree of neatness, and is bound in 17 vols. royal 4to. elegant in russia, blank tooled, and gilt leaves. 650l.

2 *A Dictionary of Painters, from the Revival of the Art, to the Present Period. By the Rev. M. Pilkington, A. M. A new Edition with considerable Alterations, Additions, an Appendix, and Index. By Henry Fuseli, R. A. Large paper. Illustrated with Portraits of the different Artists, Original Drawings and Etchings by them, many of which are scarce and valuable, a Variety of Prints engraved from their different Designs, chiefly selected from the Orleans, Choiseul, Poullain, and Houghton Galleries. The illustrative specimens amount to 1435, and have been collected by a Gentleman of distinguished Taste, at a very considerable expence. Splendidly bound in 8 vols. with Original Drawings for the Title-pages. Large quarto, in blue morocco, joints, gilt leaves, &c. 420l.*

3. *A Splendid Collection of Books Printed at, and Relating to, Strawberry Hill, and Connected with Horace Walpole (Earl of Orford), viz. Lucani Pharsalia, 4to. 1760: Hasty Productions, both parts, royal 4to. Norwich, 1791: Copies of Seven Original Letters from King Edward the Sixth to Barnaby Fitz-Patrick, 4to. 1772: Odes by Gray, 4to. 1757: Poems by Anna Chambers, 4to. 1764: A Description of the Collection of Pictures at Houghton-Hall, 4to. Lond. 1767: Walpole's Historic Doubts on the Life and Reign of King Richard the Third, 4to. Lond. 1768: Memoires du Comte de Grammont, 4to. 1762: A Catalogue of the curious Collection of Pictures of the Duke of Buckingham, 4to. Lond. 1748: A Catalogue and Description of King Charles the First's Collection, with the Supplement, 4to. 1757: Walpole's Essay on Modern Gardening, French and English, 4to. 1785: A Catalogue of the Collection of Pictures, &c. belonging to James the Second, 4to. London, 1758: Hollar's Works Illustrated, 4to. Lond. 1745: A Description of the Villa of Horace Walpole, 4to. 1774; Miscellaneous Antiquities, 4to. 1772: A Collection of 26 detached Pieces, bound in one vol. 4to. 1775, &c. The Life of Lord Herbert of Cherbury, 4to. 1764: Walpole's Anecdotes of Painting*

scarce Portraits and Heads (*upwards of 250 in number*), most of which are very fine Impressions, with a beautifully engraved Head of the Author, of which 25 impressions only were taken, the Plate having been immediately after destroyed, 5 vols. imperial 8vo. superbly bound in purple morocco, gilt edges, 1811. 105l.

\*. \* Of this amusing romance there were only 20 Copies of the large paper printed, every one of which was subscribed for, and there is every probability of its being equally as scarce, as the most rare Book in those curious Collections which Mr. Dibdin has so humorously described.

399. *Coxe's Travels in Switzerland*, fine impressions, beautifully illustrated with a remarkably fine Collection of old Portraits and Heads, among which are Jerome of Prague, Pope John the 23d, the Emperor Albert, Frederic the 2nd, Azzo, John and Barnabas Visconti, Bullinger, a Drawing of Luther, &c. &c. fine historical and topographical Views, among which are the Death of Arnold de Winkelried at the Battle of Sempach, William Tell leaping from the Boat, the Castle of Hapsburgh (*a private plate*), &c. &c. This valuable Work is half-bound, russia backs, uncut, 2 vols, 4to. and a Collection of Alpine Views, oblong 4to. half-bound, calf-backs. 38l.

400. *Memoirs of Edmund Ludlow, Esq.* with a Collection of original Papers, and the Case of King Charles the First, illustrated with upwards of *one hundred* Heads of the principal leading Characters during the Revolution, with Views of the principal Engagements during that period, 2 vols. 4to. elegantly bound in russia, 1771. 30l

401. *Letters from and to Sir Dudley Carleton*, during his embassy in Holland, with a compendious historical Preface, beautifully illustrated with upwards of *fifty* fine Heads of the most remarkable Personages in Europe during that Period, 4to. superbly bound in purple morocco, silk linings and gilt edges, 1757. 30l.

\*. \* This valuable work (of which there were but few Copies printed, and those not for sale) forms a very interesting Account of the Situation of Affairs in Europe during the most critical part of King James the First's Reign, as well as the State Papers relating to the inhuman Massacre at Amboyna.

402. *Granger's Biographical History of England, with Noble's Continuation*, large paper, illustrated with upwards of *five hundred and fifty* Portraits and Heads, many of which are scarce, some fine Family Groupes, &c. comprising heads of the Kings, Queens, Clergy, Warriors, and a Number of eccentric Characters, 14 vols. royal 8vo, elegantly bound in russia extra, gilt edges. 45l.

403. *Strahan's Bible*, imperial paper, beautifully illustrated with upwards

Inns of Court, and many other Places, of which no vestige now remains. Some fine old Maps, and a number of Historical Views; the whole, forming a Collection of more than *eleven hundred Engravings*, most of which are *very rare, or fine impressions*: the judicious and masterly Manner in which they are arranged to correspond with the Letter-press, and the neatness and ingenuity by which they are affixed to the blank leaves, are such that it is doubtful if such a fine Copy can be procured at any price. There are a few blank leaves interspersed throughout the Work, 7 vols. imperial folio, handsomely bound in russia, gilt leaves. 270l.

Some curious particulars, relative to *Unique and Illustrated Copies*, may be seen in the *Bibliomania*, pp. 664, 670, 685, 687.

---

## No. VI.

### WORKS IN THE MACARONIC STYLE.

(*Referred to, page 332.*)

“ It is the characteristic of a Macaronic Poem, to be written in Latin hexameters, but so as to admit occasionally vernacular words, either in their native form, or with a Latin inflexion: other licences, too, are allowed in the measure of the lines, contrary to the strict rules of prosody.” (Goode’s *Life of Dr. Geddes*, p. 255.) For the origin of this term, different derivations have been assigned: the most rational is that of Mr. Mason Goode, who deduces it from the Italian term *Maccherone*, “ significant of a block-head, an ignoramus, or in equivalent English, *pudding-pated fellow*; *Maccheronea* (Macaronics) are obviously therefore burlesque imitations of the unclassical style of such writers.” (Life, &c. p. 256.) The following is a brief notice of the principal Macaronic Works, abridged from De Bure (*Belles Lettres*, tom. i. pp. 445—459), compared with Brunet’s *Manuel de Libraire*, tom. i. ii. under the different articles, with the addition of a few recent works executed in the same style.

*Macharonea varia, diversis linguis conscripta, præsertim Latine et caractere gothico impressa.* 16mo. *No place or date.*

Such is the title given by De Bure to a small but extremely rare volume; consisting of 14 pieces (M. Brunet says 17), the titles of which are enumerated by De Bure. They are composed partly in Latin, Italian, antiquated French, &c.; the authors are unknown, and the subject and style are alike unintelligible. Two detached leaves, containing a table of the pieces, and a prologue, are at the commencement of the volume.

and Pass's Heads, to Martyn's England; the Oxford and Cambridge Founders; all Lombart's Ladies and Countesses, fine Impressions; the whole of Vertue's Heads of the Poets, and a considerable number by White, Marshall, Glover, and other eminent Engravers; a curious Collection of Portraits, &c. of Mountebanks, Ballad Singers, and other eccentric Characters, are interspersed throughout the work. In this extensive Collection (there being upwards of two thousand two hundred Prints) the greatest part are very scarce and fine Impressions, tastefully arranged, and remarkably neatly affixed. The whole bound in 12 volumes, imperial folio, russia extra, blind tooled, raised bands, and gilt edges. 750l.

749. *Rapin's History of England*, with Tindal's Continuation, and the *Acta Regia*, splendidly illustrated with Houbraken's and Vertue's Heads, Monuments, &c. and a fine Collection of Heads by Gunst, Vermeulen, Audran, Drevet, &c. very fine Impressions, an excellent Copy of this Popular Work, superbly bound in 6 vols. folio, russia, raised bands and joints, gilt edges, 1732. 70l.
750. *Holy Bible*, by Bill, splendidly illustrated with an immense number of fine Historical Engravings by Weigel, 2 vols. folio, superbly bound in russia, gilt edges, London, 1701. 36l.

(From Messrs. Longman and Co's. Catalogue for 1814. Part I. 4to.)

1. *Lysons's Environs of London*, large paper, being an historical account of the Towns, Villages, and Hamlets, within twelve Miles of the British Capital, including the whole of the County of Middlesex; splendidly illustrated with a fine Collection of scarce Views of Churches, Mansions, &c. The Drawings of the Monuments, stained Glass, Old Tiles, and other Curiosities interspersed throughout, can scarcely be surpassed, either as to their striking resemblance to the originals, the beauty and richness of the colouring, or the neatness displayed in the Manuscript Inscriptions on the Drawings of the Monuments. There is no place in England that contains, within the same space, such a variety of curious Monuments as are to be found within the Circuit, embraced by this work; the Artist and the Collector have, with unremitting Exertion and Assiduity, availed themselves of every opportunity to bring together whatever Prints or Drawings could contribute to their display or illustration; the immense number of beautiful and highly finished coloured Drawings of Churches, Gentlemen's Seats, and other interesting Views, form a most pleasing Variety. Fine Engravings of similar subjects, are also very numerous. This splendid Work also contains many hundred fine Engravings and beautiful drawings of Portraits, besides a



great number of highly finished coloured Drawings of Coats of Arms from different Church Windows, Monuments, &c. On the margin of the letter-press, there are a great variety of Drawings of the heraldic bearings of the different personages recorded in the Work, finished in a very superior Style. The whole forming perhaps the finest illustrated Topographical Work ever offered to the Public for sale, and it is rather doubtful if any Gentleman could collect materials for such a magnificent undertaking, under Two Thousand Pounds. This Work is got up with an extraordinary degree of neatness, and is bound in 17 vols. royal 4to. elegant in russia, blank tooled, and gilt leaves. 650l.

2 *A Dictionary of Painters, from the Revival of the Art, to the Present Period. By the Rev. M. Pilkington, A.M. A new Edition with considerable Alterations, Additions, an Appendix, and Index. By Henry Fuseli, R.A. Large paper. Illustrated with Portraits of the different Artists, Original Drawings and Etchings by them, many of which are scarce and valuable, a Variety of Prints engraved from their different Designs, chiefly selected from the Orleans, Choiseul, Poullain, and Houghton Galleries. The illustrative specimens amount to 1435, and have been collected by a Gentleman of distinguished Taste, at a very considerable expence. Splendidly bound in 8 vols. with Original Drawings for the Title-pages. Large quarto, in blue morocco, joints, gilt leaves, &c. 420l.*

3. *A Splendid Collection of Books Printed at, and Relating to, Strawberry Hill, and Connected with Horace Walpole (Earl of Orford), viz. Lucani Pharsalia, 4to. 1760: Hasty Productions, both parts, royal 4to. Norwich, 1791: Copies of Seven Original Letters from King Edward the Sixth to Barnaby Fitz-Patrick, 4to. 1772: Odes by Gray, 4to. 1757: Poems by Anna Chambers, 4to. 1764: A Description of the Collection of Pictures at Houghton-Hall, 4to. Lond. 1767: Walpole's Historic Doubts on the Life and Reign of King Richard the Third, 4to. Lond. 1768: Memoires du Comte de Grammont, 4to. 1762: A Catalogue of the curious Collection of Pictures of the Duke of Buckingham, 4to. Lond. 1748: A Catalogue and Description of King Charles the First's Collection, with the Supplement, 4to. 1757: Walpole's Essay on Modern Gardening, French and English, 4to. 1785: A Catalogue of the Collection of Pictures, &c. belonging to James the Second, 4to. London, 1758: Hollar's Works Illustrated, 4to. Lond. 1745: A Description of the Villa of Horace Walpole, 4to. 1774; Miscellaneous Antiquities, 4to. 1772: A Collection of 26 detached Pieces, bound in one vol. 4to. 1775, &c. The Life of Lord Herbert of Cherbury, 4to. 1764: Walpole's Anecdotes of Painting*

and Engraving, 5 vols. 4to. Jonathan Richardson's Works, 4to. Edwards's Anecdotes of Painters, 4to. Lond. 1808: The Castle of Otranto, royal 8vo. Parma, 1791: A Letter to the Editor of the Miscellanies of Thomas Chatterton, 8vo. 1779: Hoyland's Poems, 12mo. 1769: Hentzner's Journey into England, 12mo. 1757: Fugitive Pieces in Verse and Prose, 12mo, 1758: Mysterious Mother, 8vo. 1768: Cornélie, Vestale, Tragédie, 8vo. 1768: The Sleep Walker, 8vo. 1778: A Catalogue of the Royal and Noble Authors, 2 vols. 8vo. 1758: Whitworth's Account of Russia, 8vo. 1758: A Parallel between Magliabechi and Hill, 8vo. 1758: Walpoliana, 2 vols. in 1, folio, in all 37 vols. nearly uniform, superbly bound in red morocco, gilt leaves, principally by Lewis.

\*.\* It is presumed that this Collection will be found matchless, both in respect to the Condition of each Article, and the numerous Illustrations with which most of the works are accompanied. These illustrations consist of rare Portraits, and views by Hollar, Bartolozzi, Schiavonetti, Harding, &c. together with a great variety of original Drawings. Eleven of the preceding articles were never printed at Strawberry Hill, but by the celebrated Bodoni of Parma, Dodsley of London, &c.

4. *Cromwelliana*: a chronological detail of Events in which Oliver Cromwell was engaged from the year 1642, to his Death 1658, with a continuation of other Transactions to the Restoration, splendidly illustrated with an immense Collection of Portraits of the principal Personages recorded in the Work, several of which are Originals; a number of fine Historical and Topographical Views, and two Title-pages with appropriate Devices, finely drawn by Heath. The whole mounted upon Columbier drawing paper, 2 vols. Atlas Folio, superbly bound in purple morocco, joints, and gilt leaves. 250l.

\*.\* To describe this magnificent Work, would be almost impossible, as the most elaborate description would convey but a very faint idea of its Beauty. It needs but to be seen, to be admired.

5. *Cromwelliana*, with upwards of One Hundred scarce Portraits, Historical Views, &c. among which are Charles the First and Second, by Hollar; and Oliver Cromwell cutting down the Oak, superbly bound in 1 vol. folio, purple morocco, gilt leaves. 31l. 10s.
6. *Pennant's Account of London*, largest paper, profusely illustrated with an immense Collection of interesting Portraits, principally by the first Masters, viz. Houbraken, Vertue, Vander Worff, More, &c. &c. comprising most of the Kings and Queens who have reigned in England; the principal Statesmen, Warriors, Clergy, &c. &c.; fine Views of the different Churches and Monuments; interior and exterior Views of Lambeth Palace, the Savoy, the different

Inns of Court, and many other Places, of which no vestige now remains. Some fine old Maps, and a number of Historical Views; the whole, forming a Collection of more than *eleven hundred Engravings*, most of which are *very rare, or fine impressions*: the judicious and masterly Manner in which they are arranged to correspond with the Letter-press, and the neatness and ingenuity by which they are affixed to the blank leaves, are such that it is doubtful if such a fine Copy can be procured at any price. There are a few blank leaves interspersed throughout the Work, 7 vols. imperial folio, handsomely bound in russia, gilt leaves. 270l.

Some curious particulars, relative to *Unique and Illustrated Copies*, may be seen in the *Bibliomania*, pp. 664, 670, 685, 687.

---

## No. VI.

### WORKS IN THE MACARONIC STYLE.

(*Referred to, page 332.*)

“It is the characteristic of a Macaronic Poem, to be written in Latin hexameters, but so as to admit occasionally vernacular words, either in their native form, or with a Latin inflexion: other licences, too, are allowed in the measure of the lines, contrary to the strict rules of prosody.” (Goode’s *Life of Dr. Geddes*, p. 255.) For the origin of this term, different derivations have been assigned: the most rational is that of Mr. Mason Goode, who deduces it from the Italian term *Maccherone*, “significative of a block-head, an ignoramus, or in equivalent English, *pudding-pated fellow*; *Maccheronea* (Macaronics) are obviously therefore burlesque imitations of the unclassical style of such writers.” (Life, &c. p. 256.) The following is a brief notice of the principal Macaronic Works, abridged from De Bure (*Belles Lettres*, tom. i. pp. 445—459), compared with Brunet’s *Manuel de Libraire*, tom. i. ii. under the different articles, with the addition of a few recent works executed in the same style.

*Macharonea varia, diversis linguis conscripta, præsertim Latine et caractere gothico impressa.* 16mo. *No place or date.*

Such is the title given by De Bure to a small but extremely rare volume; consisting of 14 pieces (M. Brunet says 17), the titles of which are enumerated by De Bure. They are composed partly in Latin, Italian, antiquated French, &c.; the authors are unknown, and the subject and style are alike unintelligible. Two detached leaves, containing a table of the pieces, and a prologue, are at the commencement of the volume.

*Merlini Cocaii Opus Macaronicorum*, totum in pristinum formam per me Magistrum Lodolum optime redactum. *Tusculani*, apud Lucam Benacensem, 1521, 12mo. with plates.

The first edition of this work was printed in 1517; but not being complete, though of rare occurrence, it is not so valuable as the second, published in 1521, which is scarce, dear, and seldom to be met with in good condition. The volume is executed with remarkable characters and is ornamented with wood-cuts: beside 272 leaves paged, it ought to contain *eight* separate leaves which are not paged. The Venice edition, professing to be *nunc recens, accurate recognitum*, appeared in 1561, 12mo.: though greatly different from the preceding, it is nevertheless in considerable request. Another edition, *Amstelodami* (rather *Neapoli*), was printed in 1672, small 8vo. with plates. A Latin and Italian edition was published at Mantua, intitled, *Theoph. Folengi, vulgo Merlini, opus Macaronicum notis illustratum; cui accessit vocabularium vernaculum. Etrusco-Latinum. Amstel. (Mantua)*, 1768—71, 2 vols. 4to. with plates. The French Version first appeared in 1606, under the following title: *Histoire Maccaronique de Merlin Coccaie, prototype de Rabelais; plus, l'horrible bataille advenue entre les mouches et les fourmis*, 2 vols. small 12mo. The author of this translation is unknown: it is not a common book; unless however it is in good condition, it is of little value. The reprint (at Paris) 1734, 2 vols. small 12mo. is by no means rare: there were a few copies struck off on vellum, divided into six equal parts or volumes. These are in great request. Theophilo Folengi, better known by the name of *Merlin Coccaie*, was born in the vicinity of Mantua, in 1491, and became a Benedictine: but being of an amorous turn, he quitted his habit, which he resumed after he had led a rambling life for some years. He died in 1544, and is the reputed inventor of Macaronic poetry.

*Guarini Capelli Sarsinas, Macharonea in Cabrinum Gagamagogæ regem composita, multum delectabilis ad legendum. Arimini, per Hen. Soncinum*, 1526, 12mo.

A small and uncommon book.

*Meigra entepresa Catoliqui imperatoris, quando de anno Domini, 1536, veniebat per Provensam benè corrozatus, in postam prendere Fransam, cum villis de Provensa. Per Antonium Arenam Bastifausatam. Atenione*, 1537, 12mo. (in gothic letters).

The subject of this volume is the expedition of Charles V. into France: the Emperor is bantered with much ingenuity and delicacy. The work is said to have been suppressed shortly after its publication. There have been two reprints of it; one at Avignon, 1748, under the date of Bruxelles, the other at Lyon, 1760, 8vo. which impression, it is said, consisted of only 150 Copies.

*Antonius de Arena: De Bragardissima villa de Soleris, ad compagones studiantes, qui sunt de persona friantes, bassas, etc. etc. Stamp. in Stampatura Stampatorum anno 1670.—Nova novorum novissima, sive poemata macaronica, qui faciunt crepare lectores et saltare capras ob nimium risum, per Barth. Bollam. Stamp. in Stampatura Stampatorum*, 1670, 12mo.

The completest edition extant of this work. The additional Poems of Bolla are very inferior to those of Antonius de Arena (Theodore Beza). There have been several reprints of it, which are not of much value, unless they are in good condition. M. Brunet mentions one of the pieces, *ad suas compagnones, &c.* printed at London, 1748, 8vo. and another of the same, under the title of *Utilissimum opus guerrarum et dansarum. Impressatum in Bragardissima villa de Parjs, per Julium Delphinum, 1574, 8vo.*

*Dialogus facetus et singularis, non minùs eruditionis quam macaronices complectens, ex obscurorum virorum salibus cribratus, in 8vo. round letters, no date.*

This piece is mentioned by Brunet, from the Gaignat Catalogue: who was the author, or in whose possession it now is, are circumstances equally unknown.

*Petri Porcii poetæ præstantissimi Pugna porcorum. Poema Macaronicum, cujus carminis singula verba incipiunt per litteram P. Antverpiæ. Sim. Cagnus, 1533, 8vo.*

The original and best edition.—The editions of *Paris, 1539; Louvain, 1546; and Basle, 1547,* all in 8vo. are valuable. This work was reprinted in the *Nagæ Venales, sive Thesaurus ridendi et jocandi, 1644, 1663, (no place or printer's name) and 1720, 1740. London. 12mo.*

*Hugbaldi poetæ præstantis Ecloga de Calvis. Basileæ, 1546, 8vo.*

*Mart. Hamconii Frisii Certamen Catholicorum cum Calvinistis, continuo caractere C. conscriptum. Lovanii, 1612, 4to.*

Every word in these two singular poems begins with the letter C. as the preceding does with a P. That of Hamconius is said to comprise eleven hundred verses of this description. By the side of these Poems, M. Peignot remarks, may be placed Leti's Discourse *De R. Candida*; an Essay presented by him to the Academy of Humorists at Rome, and from which the letter R. is totally excluded.

*Epitaphia honorandi magistri nostri Petri à Cornibus. Parisiis, 1542, 8vo.*

*Harenga Macaronica, habita in monasterio Cluniacensi, ad M. Cardinalem de Lotharingia, pro repetenda coronâ anreâ, quam abstulit a Jacobitis urbis Metensis. Venundantur Rhemis in Campania, 1566, 8vo.*

This work is ascribed by M. Brunet, to Vincent Justiniani.

*Recitus veritabilis super esmeuta terribili Paysanorum de Ruellio, a Jano Carillio Fray, absque anno.—Epistola Macaronica Arthusii ad D. de Parisiis super attestatione suâ, justificante et nididante Patres Jesuitas, absque nota editionis.—De bello Huguenotico poema, absque loco et anno, 8vo.*

*Joan. Bapt. Lichiardi Cagasanga Reistrorum Suisso-Lansquettorum. Paris, Richer, 1588, 8vo. extremely rare.*

## WORKS IN THE MACARONIC STYLE. xlvii

*Andreae Braiani Fabula Macaronea, cui titulus est, Carnevale. Bras-  
ciani, Pheus, 1612, 8vo.*

*Magistri Stopini poetæ Ponzanensis Capricia Macaronica. Venetiis,  
1670, 16mo.*

A pretty edition of an esteemed work of this class: it has been reprinted several times; and, according to Debure, there is not much difference in the editions, provided the books are in good condition. M. Brunet, however, states that the Venice editions, of 1636 and 1639, in 12mo. are less complete though cheaper; and that those of 1700, in 12mo. and of 1788, in 8vo. are not worth much.

The Macaronic productions of the English press are not very numerous, this species of writing having been little cultivated. At the end of vol. vi. of Leland's *Itinerary* (pp. 151—156) Hearne has given a short poem, somewhat in the Macaronic style, relative to a battle at Oxford, between the scholars and the townsmen: and part of *Rugle's* celebrated *Comedy of Ignoramus* is composed on the same model. The following are the only British Macaronics which have come to our notice.

*Epistola Macaronica ad fratrem, de iis quæ gesta sunt in nupero dis-  
sidentium conventu, Londini habito, prid. id. Feb. 1790, Lond.  
1790, 4to.*

This Poem was addressed by the late Rev. Dr. Geddes to his brother, and is allowed to be one of the happiest attempts extant in the Macaronic style. Its subject is the events which took place at a general dinner of the Protestant Dissenters, at the London Tavern, in February, 1790; at which place they had assembled, in order to wish success to their conjoint efforts in obtaining a repeal of the Corporation and Test Acts.—*An English Version for the use of the ladies and country gentlemen* was published in the same year, by the author. The reader will find a copious analysis with extracts from this sportive production in the *Monthly Rev. (New Ser.)* vol. ii. pp. 353 *et seq.* and in Mr. Mason Goode's *Life of Dr. Geddes*, pp. 255—286.

*Ode Pindarico-Sapphico-Macaronica in Gulielmi Pittii, &c. Lau-  
dem.—In the Morning Chronicle of Jan. 13, 1795.*

A translation appeared in the same Paper on the 30th Jan. in the same year. Both from the pen of Dr. Geddes.

*Bardomachia—Poema Macaronico-Latinum. Lond. 4to. 1800,  
Bardomachia; or the Battle of the Bards translated from the  
original Latin. Lond. 1800, 4to.*

This piece also is from the pen of Dr. Geddes: its subject is a celebrated battle, which took place between two rival bards in a bookseller's shop. "As the subject itself," his biographer remarks, "was temporary and of no honour to either party, I shall not attempt to arrest its flight to oblivion." The poem is merely noticed in this place, to complete the list of English Macaronic productions.

*Carminum rariorum Macaronicorum Delectus, in Ludorum Apolli-  
narium.*

I learn from the *British Critic*, vol. xxii. p. 431, that two fasciculi

of this collection were printed at Edinburgh. The book, probably, from being printed at so great a distance from the metropolis, is almost entirely unknown.

---

No. VII.

NOTICES OF SOME OF THE MOST EMINENT PRINTERS

*Of the 15th, 16th, 17th, and 18th Centuries, and of the principal Editions executed by them.*

(Referred to, page 341.)

I. GUTENBURG, FUST, AND SCHOIFFER.

As the principal circumstances, relative to the invention of printing by Gutenberg, have already been related pp. 156-163, *supra*, together with his transactions with Fust and Schoiffer, and also their subsequent labours; the present notice will comprise a list of such productions as are ascertained to have been executed by them respectively, accompanied with a few incidental remarks.

1. *Works executed by Gutenberg.*

Circa A. D. 1445—1467, or 1468.

The two earliest works attributed to Gutenberg, and supposed to have been executed by him at Mayence, are—1. *An Alphabet*, engraved on a plate for the use of schools; and 2. *Alexandri Galli Doctrinale, et Petri Hispani Tractatus Logicales*. As, however, they have long since ceased to exist, it is sufficient merely to mention them, and to remark, that the following list of the productions of Gutenberg's press is arranged chiefly in the order adopted by Peignot (*Dict. de Bibliol.* t. iii. pp. 129, 130), from M. Fischer's *Essai sur les Monumens typographiques de Jean Gutenberg*, 4to. Mayence, 1802, noticed p. 510, *supra*.

1. *Donatus de octo Partibus Orationis*, 4to.

On fixed wooden blocks, long letters, 4 lines; short letters, 3½ lines; thickness half a line.

2. *Donatus de octo Partibus Orationis*, 4to.

First edition with moveable types, on vellum; long letters, 2½ lines; short letters, 2½ lines, by nearly half a line in breadth.

3, 4. Two different editions of the same work, both in small folio, printed on vellum, with moveable fusile types; long letters, 3½ lines; short letters, 2 lines; thickness, somewhat less than half a line. In the *Bibl. Spenc.* (Vol. iii. No. 555. p. 68,) is an interesting account of a *Donatus*, which, according to Mr. Dibdin, "corresponds pretty much, in size and character, with the fac-simile which Fischer caused to be engraved, of the second edition of *Donatus*, by Gutenberg; and which is placed first in the order of his *Essai*." The royal library at Paris possesses the two wooden blocks, formerly in the pos-

session of the Duc de la Valliere, and which served for the first or second 4to. edition of *Donatus* (Brunet, Manuel, tom. i. p. 365). A specimen of them occurs in the *Cat. de la Valliere*, tom. ii. p. 8.

4. *Litteræ Indulgentiarum Nicholai V. Pont. Max. M CCCC L. V.*

These letters of indulgence are printed on a small sheet of parchment, and were issued by Pope Nicholas V. in 1455; the produce of their sale was to be applied in aid of John (Lusignan) II. King of Cyprus, who was then closely pressed by the Turks. Much uncertainty has prevailed respecting this publication, among former bibliographers; some of whom, from a supposed identity between the types of the *Litteræ Indulgentiarum* with those of the *Rationale Durandi*, have postponed their date to 1459. Mr. Dibdin, however, has placed this typographical curiosity among the works executed in the infancy of printing, and shewn, by various arguments, that Pope Nicholas's letters are unquestionably the very first printed article with a date subjoined. See his minute description, in *Bibl. Spenc.* vol. i. pp. xliv—liii. which is illustrated by an elegant fac-simile of the seal, and parts of the letters themselves. Two copies are in Lord Spencer's library.

5. *Biblia Latina Vulgata, typis grandioribus Moguntiae impressa absque anno et loco (circa 1455), 2 vols. fol. max.*

After a long and perplexing controversy among bibliographers, it is now established, that this is the *first edition* of the Bible, and probably the first work printed with metal types: it has become the more interesting, as the expenses attending the printing of this work led to the law-suit between Fust and Gutenberg, the event of which has already been related (pp. 158, 159, *supra*). Though published during the year 1455, and perhaps before the dissolution of their partnership, the execution of this Bible is generally adjudged to Gutenberg; who, we learn, from the chronicle of Cologne, printed by Koelhoff, in 1499, began it in the jubilee year, 1450 (apud Meerman, *Orig. Typog.* vol. II. p. 106). The Mayence Bible is printed in two columns of 42 lines each, in the entire pages, excepting the 9 first, which have only 40, and the 10th which has 41 lines. The entire work, Lichtenberger remarks, consists of 641 leaves divided into two very large folio vols.; not 637 leaves, as Masch, Panzer, Santander, Brunet, and Daunou erroneously state. For the texture of the paper, excellence of execution, and black lustre of the ink, this Bible is universally praised; yet, elegant as it confessedly is, it is not finished with all that ability which characterises the subsequent edition of 1462. Like all other very antient books, it is destitute of title, paging, signatures, and catch-words; the initial letters of the different books and chapters are not printed, but painted by the illuminators; and those of proper names are not larger than the rest, unless at the beginning of periods. Two letters are frequently joined together in one type; and the initial letters of each verse, in the Psalms, are not printed but painted alternately in red and black, that they might the more readily strike the eye of the readers. See Lichtenberger's *Initia Typographica*, pp. 30, 31; Santander, tom. ii. pp. 176—180; *Biblioth. Spenc.* vol. i. pp. 3—6. Beside the explanatory remarks here introduced, Mr. Dibdin has communicated an elaborate *Memoir* on the Mayence Bible, in the *Classical Journal*, vol. IV. pp. 471—483. Copies of this superb work are in his Majesty's library,



in the Bodleian library, and in those of Earl Spencer and Sir M. M. Sykes, Bart. The royal library at Paris possesses two very fine copies, one of which is on vellum; there is also a copy in the Bibliothèque de quatre Nations.

## 2. *Works executed by Gutenberg alone.*

A. D. 1455, 1467, or 1468.

- 6. *Almanack for the Year 1457.* Vide supra, p. 158, note.
- 7. *Matthæus de Cracovia.—Tractatus rationis et conscientie* (Moguntia, typis J. Gutenberg, circa 1460), 4to.

An exceedingly rare and antient edition, executed in Gothic characters similar to those of the Catholicon of 1460. The volume consists of 22 leaves, and is printed in long lines, 30 in each entire page, without pages, catch-words, and signatures: it begins without any title, and finishes with the following subscription: *Tractatus rationis et conscientie de sumpcōne pabuli salutiferi corporis dñi nostri xpi finit.* See Santander, vol. ii. p. 350; Panzer, tom. ii. p. 137; Bibl. Spenc. vol. iii. pp. 418, 419. Matthæus de Cracovia was a native of Chrochowe in Pomerania, and not of Cracow in Poland, as many have conjectured: he taught in the University of Heidelberg, and died bishop of Worms in 1481. The *Ars Moriendi*, above described, App. p. ix. was compiled by him.

- 8. *Joannes Bulbus de Janua.*—Incipit summa, quæ vocat<sup>r</sup> Catholicon, edita a fratre Iohanne de Ianua. *Moguntia, absque nomine typographi. fol.*

First edition, and very valuable: it is attributed by Meerman, Panzer, Santander, Fischer, Mr. Beloe, and other bibliographers to Gutenberg. Panzer adds, that the *Vocabularius ex quo*\* being printed by Bechtermunze in 1467 and 1469, proves the Catholicon to have been executed by Gutenberg. It contains 373 leaves in large folio; some copies are on vellum, others on paper. John Balbi, the author of the Catholicon, was a native of Genoa, and a learned Dominican monk: he flourished in the thirteenth century, and beside many other works, he composed the grammatical one above noticed. It is intitled *Catholicon*, or *Universal*, because it is a kind of Encyclopedia, containing instructions in grammar and rhetoric, and a dictionary compiled from various authors. This work was formerly in very great request, and was frequently printed in the early years

\* The title of the work in question is, *Vocabularius Latino-Teutonicus, seu Vocabularius ex quo*. 1467. It was printed in 4to. by Henry Bechtermuntze and Co. at Alta Villa (Elsfeld), in the diocese of Mentz. Only one copy of this extremely rare volume is known: it is in the royal library at Paris. The *Vocabularius* is printed in long lines, 35 in each page, without signatures, catch-words, or figures. Bechtermuntze purchased Gutenberg's types of Conrad Humery; who solemnly promised the archbishop of Mentz, that they should never be permitted to pass beyond that city, or the archbishop's jurisdiction. Santander, tom. i. pp. 89—91, 154, tom. iii. pp. 467, 468. A copy of the second edition, executed with the same types as the preceding, is in Earl Spencer's library, Bib. Spenc. vol. iii. pp. 129—131.

of the typographic art. This very curious volume is divided into two parts : the first, which contains 64 leaves, comprises the Latin grammar, divided into *Orthographia, Etymologia, Diasyntactica, et Prosodia*. The second part contains the Dictionary, which begins with the word *alma*, and finishes with *Zozimus*. Dict. Hist. tom. II. art. Balbi; Santander, tom. II. pp. 139, 140; Beloe's Anecdotes of Literature, vol. IV. p. 396. A copy of the Catholicon, on *vellum*, produced, at Gaignat's sale (No. 1405), 1222 livres; another, at La Valliere's (No. 2199), sold for 2001 livres; one, in the same collection, on *paper*, for 975 livres, 9 sous; the Crevenna copy (No. 3094), for 700 Dutch florins. There are several copies of this edition in England, in his Majesty's library, the British Museum (Mr. Cracherode's), in Earl Spencer's library, see Bib. Spenc. vol. iii. pp. 32—38. The late Bishop of Ely, also, had a copy.

9. *Thomas Aquinas.—Summa de Articulis Fidei et Ecclesiæ Sacramentis (Moguntia typis Joh. Gutenberg, circa 1460, 4to.)*

A work of rarity: it consists of 12 leaves, with 36 long lines in each entire page; but without printer's name, date, place, catch-word, signatures, &c. As the characters are exactly the same as those used for the Catholicon of 1460, which is admitted to be Gutenberg's, Santander and Fischer both ascribe it to him. Mr. Dibdin, however, after Seemiller, assigns its date to 1470. See Santander, tom. ii. p. 77; Bib. Spenc. vol. iii. pp. 153, 154.

Beside the preceding, which are, on good evidence, ascribed to Gutenberg, the two following have been attributed to him by some bibliographers, and are therefore here noticed.

1. *Statuta Provincialia antiqua et nova Moguntina. Antiqua Petri ab anno 1310; Nova Theodorici, ab anno 1451, 4to. sine anno et loco.*

This little tract, consisting of 15 leaves, is of extreme rarity: and bibliographers are by no means agreed by whom it was printed. It is not reckoned by Fischer among the legitimate productions of Gutenberg's press: but from the similarity of its characters to those of Gutenberg's types, it is highly probable that, if not executed by him, it was printed very early, by Fust and Schoiffer, from Gutenberg's types. Such is the conjecture of Meerman and Lichtenberger; but neither Seemiller nor Daunou have affixed any precise date to this work. See Meerman's Orig. Typ. vol. i. p. 139, note y; Seemiller, Incun. Typog. fascic. II. p. 172; Lichtenberger, p. 46; Daunou, p. 21.

2. *Speculum Sacerdotis Hermani de Saldis, Moguntia, 4to.*

This extremely rare volume, which was first noticed by Fischer, is printed in long lines, without figures, signatures, or catch-words. Fischer is of opinion, that it was executed by Gutenberg; but Santander thinks it issued from Schoiffer's press, observing that, among other points of resemblance, the form of the capital letter V is peculiar to Schoiffer's characters. Be this as it may, the book, which consists of only 16 leaves, is of great antiquity, and apparently prior to the year 1470.

2. *Works executed by Fust and Schoiffer,*

(1456—1466.)

1. *Psalmorum Codex, Latine. Moguntia, 1457, folio.*

This precious work, as Santander justly calls it, is one of the most known, among early printed books, from the various and correct descriptions of it which have been given by different bibliographers. Until the discovery of Pope Nicholas's *Litteræ Indulgentiarum*, this was supposed to be the very first article ever printed with a date affixed: the book is executed on vellum, and of such extreme rarity, that not more than six or seven copies are known to be in existence; all of which, however, differ from each other in some respect or other. The most perfect copy known is that in the imperial library of Vienna: it comprises 175 leaves, of which the psalter occupies the 135 first, and the recto of the 136th. The remainder is appropriated to the litany, prayers, responses, vigils, &c. The psalms are executed in larger characters than the hymns, similar to those used for missals prior to the invention of printing; but all are distinguished for their uncommon blackness. The capital letters, 288 in number, are cut on wood, with a degree of delicacy and boldness which are truly surprising: the largest of these, the initial letters of the psalms which are black, red, and blue, must (as Lichtenberger has remarked) have passed *three times* through the press. A fac-simile of the first letter of this noble Psalter is given *supra*, p. 251. It is also given with a few sentences of the first psalm, in *Bib. Spenc.* vol. i. p. 107, coloured exactly after the original. As it is scarcely possible that this *chef-d'œuvre* of the typographical art could be executed within eighteen months after the dissolution of partnership between Gutenberg and Fust, Fournier and Meerman conjecture (on what ground it does not appear) that it was begun during its continuance, though finished by Fust and Schoiffer, who do not venture to assert themselves to have been inventors of the art. See *Mem. de l'Acad. des Inscr.* tom. xvii. p. 772; *Origines Typogr.* tom. i. p. 153; Heinecken's *Idée*, pp. 252—272, which contains a fac-simile of the first letter of the first psalm, together with the colophon reduced. Santander, *Dict. Choisi*, vol. iii. pp. 300—302; Lichtenberger, *Initia Typographica*, pp. 33—36; *Bibl. Spenc.* vol. i. pp. 107—117; and the *Athenæum*, vol. ii. pp. 376—384, 490—500; which contains a copious memoir on the first printed psalters by Mr. Dibdin, with a copy of the ornaments executed for his Majesty's copy.

Another edition of this Psalter was printed in 1459, folio, by the same printers; which varies in many respects from the preceding. Though executed with the same types and capital letters, the lines are longer in this second edition, and 23 in a page; whereas the first edition only contains 20 lines in a page. According to Heinecken, who is followed by Lichtenberger and others, a complete copy contains 163 leaves; but Wurdthwein, who appears to have examined it with more minuteness, states it to consist of only 136. Mr. Dibdin conjectures the difference to have been caused by the figures being transposed by Heinecken's printer. This edition, also, is on vellum, and exceedingly rare. Copies are in the libraries of his Majesty and of Earl Spencer. See the authorities above referred to. A copy of this edition, at Mr. Willett's sale, produced 63*l*.

## NOTICES, ETC. OF EMINENT PRINTERS. liii

2. *Gulielmi Durandi Rationale Divinorum Officiorum*, Moguntia, 1459, folio.

The first edition, and of extreme rarity: it consists of 163 leaves; which are printed in two columns of 63 lines each in the entire pages, and destitute of signatures, numerals and catch-words, &c. Five capital letters occur in it, in the same style of execution as the Psalter above described. See Lichtenberger, p. 36; Santander, tom. iii. pp. 385, 386; Brunet, Manuel, tom. ii. p. 376. Copies are in the libraries at Blenheim, of Earl Spencer (See Bib. Spenc. vol. iii. p. 302—304), and the Bodleian at Oxford. Mr. Willett's copy produced 27l. 6s.: it was imperfect.

3. *Bulla cruciata sanctissimi Domini nostri Pape contra Turchos*, folio, sine anno, loco, et typographi indicatione.

The bull in question was issued against the Turks by Pope Pius II. better known by his first name of Æneas Silvius. It consists of only six printed leaves, and is the more rare, as it has only been preserved by chance, being bound up with other pieces. From the close resemblance which its types bear to those of Durand's *Rationale*, there is every reason to believe it was executed by Fust and Schoiffer. Bibliographers accordingly are agreed in ascribing it to them.

4. *Clementis V. Constitutiones*.—Incipiunt Constitutiones Clementis pp. V. una cum apparatu dñi Jo. Andree, &c. Moguntia, Joh. Fust et Petrus Schoiffer de Gernsheim, 1460, fol.

The first edition, of extreme rarity, and very dear. The text is printed in larger characters than the commentary: the subscription which is placed on the 48th leaf, verso, is followed by another leaf, containing, *Constitutio execrabilis Johannis Pape XXII.*; after the subscription, some copies have the rule of St. Francis. Brunet, tom. i. p. 274; Santander, t. ii. pp. 354, 355; Lichtenberger, p. 37, and the authorities there cited. Two copies of this edition are at Blenheim, one on vellum: Lord Spencer also has a copy on vellum, Bib. Spenc. vol. iii. pp. 287, 288.

5. *Biblia sacra Latina*. Moguntia. Joh. Fust et Petrus Schoiffer de Gernsheim, 1462, 2 vols. fol.

The first edition of the Latin Bible, with a date, and, like all the other early typographical productions, of extreme rarity and equal value. Vol. I. contains 242 leaves; Vol. II. 239 leaves. The subscription is in red; but, in some copies, is differently expressed, as Brunet, Lichtenberger, and Santander have remarked: this is accounted for, from the first printers being accustomed to introduce corrections and alterations, after they had struck off a few copies. Brunet, tom. i. p. 123; Santander, vol. ii. pp. 181—183; Lichtenberger, pp. 39, 40; Wurdwein, Biblioth. Mogunt. p. 73; Beloe's Anecd. of Lit. vol. iii. p. 29; who observes, that copies of this Bible, on paper, are more rare, perhaps, than those on vellum; of which last, more, probably, were printed, that they might have the greater resemblance to MSS. Copies, on vellum, are in the Blenheim library; in that of Lord Spencer (see Bib. Spenc. vol. i. pp. 11—13); the Earl of Jersey and Sir M. M. Sykes; in the British Museum; and in the first volume of the Bodleian library. (Notit. Edit. sæc. xv. in

Bib. Bod. p. 3.) Copies on paper are in the library of his Majesty, and in the Bodleian library; another copy was bought by Mr. Payne for 105*l.* at Mr. Willett's sale. It was the facility with which Fust supplied their Bibles for sale at Paris, that caused him to be apprehended as a necromancer, and gave rise to the well-known traditionary tale of the Devil and Dr. Faustus. In 1462, Mentz was taken by storm, by Adolphus Count of Nassau: in the confusion that necessarily followed, Fust and Schoiffer were obliged to suspend their typographical labours. This circumstance will account for no books having yet been found which were printed in 1463 and 1464. In 1465, however, appeared

6. *Bonifacii Papæ VIII. Liber sextus decretalium Moguntiae, 1465, fol.*

*Editio princeps*, extremely rare: it should seem that there were two editions of this work printed in the same year; or if not two distinct impressions, there are two varying impressions. They are both in Lord Spencer's splendid collection, and the differences are pointed out by Mr. Dibdin, *Bibl. Spenc.* vol. iii. pp. 197—199: see, also, Lichtenberger, pp. 40, 41; Santander, vol. ii. pp. 256—258. This work was reprinted by Schoiffer alone, in 1470, with the *apparatus* of Johannes Andreas, bishop of Aleria; and again, in 1473 and 1474, with the same bishop's gloss upon the decretals. They are all valuable.

7. *Marci Tullii Ciceronis Officia, Paradoxa, et Versus xii sapientum, 1465, small folio.*

The first edition, and exceedingly rare, particularly the copies on vellum. All the copies, however, do not agree: on the last leaf, after Horace's Ode, *Diffugere nives*, &c. some copies have the printer's device struck off in red; while, in others, their device does not appear. A copy of this work is in the Hunterian Museum, Glasgow; and in the Bodleian library.

In the following year, Fust and Schoiffer printed another edition of the same work, in small folio, also, and copied from the preceding edition. See *Bibl. Spenc.* vol. i. pp. 304, 305; Santander, vol. ii. pp. 324—326.

8. *S. Aurelii Augustini de Arte prædicandi Tractatus, folio, sine anno et loco.*

This very rare tract forms the 4th book of Augustine's *Treatise de Doctrinâ Christianâ*: it consists of only 22 leaves, with 40 lines in a page. A passage in the advertisement to this book states it to have been printed by John Fust; and as his name does not appear in any edition subsequent to 1466, in which year he died at Paris, Santander concludes that this tract was printed about that time. *Dict. Choisi*, vol. i. p. 116, vol. ii. pp. 121, 122.

9. *Grammaticæ Methodus Rhythmica, folio, sine anno et loco.*

This small tract, consisting of 11 leaves only, is of extreme rarity; not more than two or three copies are known to exist. At the sale of M. Lomenie-Brienne, a copy was bought for the royal library at Paris, for 3,350 livres. The four following verses, at the end, indicate both the date and place where it was printed.

Actis terdeni jubilaminis octo bis annis.  
 Moguncia reni me condit & imprimit annis.  
 Hinc nazareni sonet oda p orci iohannis.  
 Nāq' sereni luminis est scaturigo pennis.

Santander explains these verses, and shews from them, that the printer was John Fust: and as the types resemble those used for the Cicero, in 1465 and 1466, he thinks this grammatical tract was executed about 1466. (Vol. ii. pp. 455, 456.)

10. *Ælius Donatus de octo Partibus Orationis, sine anno et loco, 4to.*

Considerable uncertainty exists relative to the printer by whom this tract of 12 leaves was printed: neither Santander nor Brunet have stated where it is deposited: both say that its gothic characters resemble the Bible of 1462, and the *Cicero de Officiis* of 1465. We therefore place it last in the present notice of Fust and Schoiffer's joint productions.

### 3. *Works executed by Schoiffer alone.*

(1466—1502.)

The works executed by Schoiffer, during the period of thirty-five or thirty-six years that he printed alone, after the death of Fust, are very numerous. As the most curious of the early printed books are unquestionably those which approach nearest to the time when the art was first exercised, we shall notice only the principal of Schoiffer's productions.

1. *Thomas Aquinas. Secunda Secundæ, Moguntia, 1467, folio.*

The second part of the *Summa Theologiæ*: the first part was printed in 1460, see p. li. No. 9, *supra*. It is exceedingly rare, and is printed in two columns of 59 lines each, without any numbers to the pages, signatures, or catch-words. Copies of it are in the Bodleian library, in the Hunterian Museum, and Lord Spencer's library (Bib. Spenc. vol. iii. pp. 154, 155.) Several copies of this work are extant on vellum. In 1471, Schoiffer printed the first part of this work, under the quaint title of *Prima Pars Secundæ Partis*, in folio. It consists of 172 leaves, according to Panzer. Copies are in the possession of Earl Spencer, and the Hunterian Museum.

2. *Clementis V. Constitutiones, etc. fol. 1467.*

A second edition of the work above noticed (p. liii. No. 4): it is equally rare. The edition of 1467 was reprinted by Schoiffer in 1471, and again in 1490; but copies of this last edition are not in request.

3. *Justiniani Institutionum Libri IV. cum Glosis, 1468. fol.*

*Editio princeps.* This very rare volume contains 103 leaves, each page of which is printed in two columns; and the text is surrounded by the glosses upon it. The characters of the text resemble those of the Bible of 1462; those of the gloss, the characters of Durand's *Rationale*, 1459. At the end of the subscription are 24 verses, relative to the invention of printing, which are copied and explained by Schwartz (*De Orig. Typog.* pp. 3, 19, *et seq.* whence Lichten-

berger has made an extract, *Imit. Typ.* p. 43) and by Wurdthwein, *Bibl. Mogunt.* p. 91 *et seq.* See also Santander, *Dict. Choisi*, tom. iii. pp. 60, 61. Copies of this edition are peculiarly rare and costly. Schoiffer reprinted Justinian's Institutes in 1472. and again in 1476; see *Bib. Spenc.* vol. iii. pp. 399—403, where the above-mentioned verses are also given.

4. *Regulæ Grammatices, versibus Latinis expositæ, cum Concor-  
dantiis ex Prisciano desumptis. Moguntia. fol.*

Such is the title given, in the Gaignat catalogue (No. 1998), to this very rare and beautifully printed book; which is divided into two parts. The first, which contains the text on 17 leaves, is printed in long lines, and concludes with a subscription of 12 verses (which are copied by Santander), indicating, in a grammatical manner, the place where and time when it was printed. The second part comprises the commentary, in 26 leaves, printed in double columns. The type of the text of Part I. Mr. Dibdin observes, exactly resembles that of the Bible of 1462; while the type of the second part is like the decretals of Pope Gregory, printed in 1478. The margins of the first part are filled with references and explanations, in a much smaller type, similar to that of the Cicero's Offices of 1465-6. *Bib. Spenc.* vol. iii. pp. 69, 70; Santander, vol. ii. p. 456; Brunet, vol. ii. p. 384.

5. *Sancti Hieronymi Epistolæ. Moguntia, 1470. 2 vols. fol.*

This splendid work is executed with the same types as the beautiful Bible of 1462: the volumes are of the largest size, and the ink and press-work exceedingly fine. There is a copy in the Bodleian library. Copies on vellum are very rare: an imperfect one sold, Gaignat, for 380 livres, Valliere, 400 livres; a perfect one, Soubise, 1000 livres.

6. *Johannis Marchesini Mammetractus. Moguntia, 1470. fol.*

The first edition of a work, which was printed more than twenty times in the 15th century: though printed anonymously, it is known to have been written by Johannes Marchesinus, of the order of Friars Minors, for the use of the less instructed in his own profession. The Mammetractus is an explanation of the words occurring in the Bible, ecclesiastical hymns, homilies, and legends of the saints, together with a summary of Hebrew antiquities, &c. &c. A copy of this work is in the Hunterian Museum: Santander, vol. ii. p. 144; Lichtenberger, p. 44.

7. *Valerii Maximi de Dictis Factisque memorabilibus veterum, lib.  
iv. Moguntia, 1471. folio.*

The first edition of this work, with a date: though its priority is disputed by the Venice edition of Vindelin de Spira, which was printed in the same year. It is in gothic characters, and contains 198 leaves. Copies of this edition are in the Bodleian library; in that of Earl Spencer (see *Bib. Spenc.* vol. ii. pp. 450—452); and in the Hunterian Museum.

8. *Biblia Latina. Moguntia, 1472, 2 vols. folio.*

An edition of equal rarity with that of 1462 (p. liii. *supra*), of which



it is an exact reprint, page for page and line for line, but with different types. The erratum in former editions, of *auribus* for *naribus*, Isa. c. 37, v. 29, is corrected in the present edition. Copies of it are in the Hunterian Museum, and in the libraries of the Duke of Devonshire, Earl Spencer, and Sir M. M. Sykes. See Bib. Spenc. vol. i. pp. 22—24; Lichtenberger, p. 44; Santander, t. ii. pp. 189, 190; Brunet, t. i. p. 123.

9. *Justiniani Codex Novus, cum Glossis. Moguntiaë, 1475.*

Editio princeps, in Gothic characters, containing 323 leaves. Brunet remarks, that some bibliographers have erroneously described this volume under the title of the Institutiones (Manuel, t. i. p. 609). See also Bib. Spenc. vol. iii. pp. 404, 405.

10. *Herbarius, cum Herbarum Figuris. Moguntiaë, 1484, 4to.*

A rare edition, containing, beside four preliminary leaves, 150 leaves, numbered, which are followed by a part which is not numbered, and contains 96 chapters. Though no printer's name appears, the device or arms of Schoiffer shew it to have been executed by him. A copy of it is in the Hunterian Museum. In 1485, Schoiffer printed a folio edition, which also has his shields, printed in red, and a subscription at the end, announcing the day of the month and year when it was printed.

11. *Psalterium, Latine. Moguntiaë, 1490.*

The third edition of the Mentz Psalter, which is more rare than either of the preceding editions of 1457 and 1459. It is printed according to M. de Bure, letter for letter and line for line, like the first of 1457; but it has this peculiarity, that the full chant is printed, not written, like that of the preceding editions. Its rarity is so great, that De Bure could not discover a single copy in Paris, and Heineken knew only of one which was in the Eisenach library, and which Santander thinks was that described in the *Act. Erud. Lips. An. 1740*, p. 356; which notice he has transcribed. Many of the large capital letters of this edition, which differ somewhat from the preceding, in having green-coloured ornaments, were employed by Fust and Schoiffer in the Durandus of 1459. According to Heineken, the smaller letters are apparently much worn. *Idée d'Estampes*, p. 274; *Athenæum*, vol. ii. p. 498; Bib. Spenc. vol. i. pp. 120, 121.

Both Brunet (tom. ii. p. 351) and Mr. Dibdin (*Athen.* vol. ii. p. 499, note), mention another edition of the Psalms by Schoiffer, which seems to have escaped every other bibliographer, on the authority of Mr. Edwards's catalogue of 1796, No. 2. It is thus announced: '*Psalmorum Codex*, Edit. Antiq. Mogunt. per Schoiffer.' There is no account, says Mr. E. of this scarce edition by any bibliographer: it corresponds, page for page, with the edition of 1459, and ends with the *Canticum Ysaie*; but the next page of the leaf is completely blank. It is executed with the large missal type employed in the Psalter of 1459, and the rubrics of the Psalms, words of the Chant, &c. are of the smaller missal type, used for the Psalter of 1457; so that it is a specimen of the two first types, to which the inventors of printing have affixed a positive date. It contains 158 leaves, in the highest preservation: it is printed on vellum, and bound in blue morocco. 40*l*.

Schoiffer terminated his typographical career by a fourth edition of the Psalter, in 1502, folio. It contains 157 leaves, and is printed in



red and black, with characters resembling those of the Psalter of 1457. It is equally rare. See Santander, vol. iii. p. 304; Brunet, tom. ii. p. 351. In 1502, or the following year, Schoiffer died, leaving three sons, printers, the elder of whom succeeded to his father's business, and exercised his art till 1533. Lichtenberger, p. 45.

## II.—BRIEF NOTICE OF NICHOLAS JENSON.

(Referred to, p. 228.)

Nicholas Jenson, an eminent printer at Venice, was a native of France, and engraver in the Mint, at Tours, about the middle of the 15th century. On the authority of an antient MS. M. de Boze informs us, that Louis XI. a lover of literature and the arts, who then held his court at Tours, sent him to Mayence to learn the art of printing, about the year 1462. (Mem. de l'Acad. des Inscr. tom. xiv, p. 236.) It is not known when he returned to France; but as that country was involved in civil dissensions, Louis was obliged to relinquish his plan of introducing the art of printing into his kingdom, and Jenson withdrew to Venice, where he established his printing-office in the year 1470. The art of printing is greatly indebted to Jenson for some of its most essential improvements: it was he who planned and reduced to its present proportions the characters termed Roman; and the productions of his press are deservedly reckoned among the chef d'œuvres of the typographic art, to which he may be considered as having given the finishing stroke. His best editions were corrected by Omnibonus Leonicens; and Pope Sixtus IV. conferred upon him the honourable title of *Comes Palatinus*. (Laire, Typog. Romana, p. 42; Santander, vol. i. p. 180; Dict. Hist. vol. vi. p. 315.) Jenson printed at Venice from 1470 to 1480: it is not known when he died, but the number of works executed by him is very considerable. A very few only can be mentioned, the typographical execution of which has commanded the unqualified commendation of bibliographers.

*Ciceronis Epistolæ ad Atticum, Brutum, et ad Quintum Fratrem*, 1470, folio.

This is considered by Mr. Dibdin as the first production of Jenson's press: the uncommon beauty of its execution has been a constant theme of admiration among bibliographers. A splendid copy is in Lord Spencer's collection. See Bib. Spenc. vol. i. pp. 343, 344.

*Johannis Baptistæ Guarini, Veronensis Regulæ Grammaticales*, 1470, 4to.

One of the earliest productions of Jenson's press: Santander thinks it his first typographical attempt. *Dict. Choisi*, vol. ii. p. 472.

*Eusebii Præparatio Evangelica*, 1470, folio.

*Editio Princeps*, exceedingly rare: the press-work is most beautiful. Santander, vol. ii. pp. 397, 398; Brunet, tom. i. p. 403, who mentions his having seen one copy on vellum.

*Justini Historici in Trogi Pompeii historias libri xlv*. 1470, folio.

*Editio Princeps*, equally rare and beautiful as the preceding. A fine copy, on vellum, is in his Majesty's library. Copies on paper are

## NOTICES, ETC. OF EMINENT PRINTERS. lix

in the Bodleian library, and in that of Lord Spencer. (Bib. Spenc. vol. ii. pp. 109, 110).

*Ciceronis Rhetoricorum*, lib. iv. et de inventione, lib. ii. 1470, folio.

*Editio Princeps*. See Dibdin's *Intr. to Class.* vol. i. p. 266; *Bibl. Spenc.* vol. i. p. 349; Santander, vol. ii. p. 386. In the Bodleian library. In 1470, Jenson printed an edition, equally beautiful with the preceding, of *Cicero's Epistolæ ad Atticum*, 4to. The *Epistolæ ad Familiares*, followed in 1471 and 1475; and the *Tusculanæ Quæstiones* in 1472, 4to.

*Julii Cæsaris Commentarii*, 1471, folio.

The second edition of Cæsar: copies of it are in the Bodleian library, and also in Lord Spencer's. See Dibdin's *Class.* vol. i. p. 223; *Bib. Spenc.* vol. i. pp. 289, 290.

*Suetonius de Vitis 12 Cæsarum*, 1471, 4to.

The second edition of Suetonius: the Greek passages are not printed. Santander, vol. iii. p. 372; *Bib. Spenc.* vol. ii. pp. 384, 385; *Dibd. Class.* vol. ii. pp. 238, 239.

*Quintiliani Institutiones Oratoriæ*, 1471, folio.

The third edition of Quintilian: blanks are left in it for subsequent insertion of the Greek quotations. See Santander, vol. iii. pp. 309, 310; Lichtenberger, p. 169; *Bib. Spenc.* vol. ii. pp. 309—311; *Dibd. Class.* vol. ii. pp. 184, 185.

*Tortellius de Orthographia Dictionum e Græcis Tractarum*, 1471, folio.

*Editio Princeps*: the Greek passages are printed. A singularly fine copy is in Lord Spencer's library. *Bib. Spenc.* vol. iii. p. 124.

*Cornelius Nepos*, 1471, folio.

*Editio Princeps*. Concerning its critical merits, see *Dibd. Class.* vol. ii. pp. 91, 92; and for its typographical rarity, *Bib. Spenc.* vol. ii. pp. 182, 183; Santander, vol. ii. pp. 346, 347.

In the same year Jenson also printed the four following works, all in Italian:—1. *Luctus Christianorum ex passione Christi*, meditations on the passion of our Saviour, small 4to.—2. *Palma Virtutum*, the triumph of virtue, 4to.—3. *Gloria Mulierum*, 4to; no date, but evidently printed with the same type as the preceding and following article.—4. *Decor Puellarum*, 4to. This last article has excited a considerable controversy among bibliographers. The title bears the date of 1461, the genuineness of which is strenuously advocated by some, while others have with equal earnestness laboured to overthrow it. It is now fully understood to have been misdated, by dropping an X: in fact, as Jenson was not sent to Mentz to learn the art of printing till 1462, it was morally impossible that he could have printed the *Decor Puellarum* at Venice in 1461. The date of 1461, therefore, must evidently be an error for 1471. See a concise account of this controversy in Lichtenberger's *Initia Typog.* pp. 170, 171; and for an account of the books, consult Santander, vols. ii. and iii. under the different articles. To Jenson we also are indebted for splendid editions of the following classic authors:—*Diogenes Laertius*, Latine, 1475, folio; *Macrobius*, 1472, folio, *editio princeps*; *Plinii Historia Naturalis*, 1472 & 1476 (Italian version),

folio; *Plutarchi Vitæ*, 1478, folio, and *Scriptores Rei Rusticæ*, 1472, folio, *Editio princeps*, a work of equal rarity and beauty. On these works respectively, the student may advantageously consult Santander, vols. ii. and iii.; and Brunet, vols. i. and ii. under the different articles.

---

### III.—NOTICE OF ANTONY KOBURGER.

(Referred to, p. 228.)

Antony Koburger, or Coburger, was one of the most celebrated printers of the 15th century: his office was at Nuremberg, where he died in 1513. The literati of his time styled him the *prince of book-sellers and printers*; he is said to have employed daily twenty-four presses and 100 men, besides furnishing work to the printers of Basle, Lyons, and other places. Koburger had warehouses at Nuremberg, Paris, and Lyon. Almost all his books are distinguished for the lustre and magnificence of their execution. They relate, however, chiefly to the canon law and to theology: of thirty-seven editions printed by him, thirteen alone are of the bible, viz. *twelve* in *Latin*, and *one* in *German*. The Latin bibles appeared in folio, successively, in 1475, 1477, 1478 (2 editions); 1479, 1480, and 1481, with the postils of Nicholas de Lyra, in 2 vols. elegantly printed; without the postils in 1482; again, with them, in 4 vols. in the years 1485, 1487, 1493, and 1497; without Lyra, in 1502. But Koburger's *chef-d'œuvre* is his edition of the German bible, 1483, folio. This is said, by De Murr, to be the first German bible printed at Nuremberg; and is pronounced by Lichtenberger to be the most splendid of all the antient German bibles. It is embellished with impressions from the very curious woodcuts which had been previously used for the Cologne edition of the bible, printed by Quentel in 1480, and which were also employed in the bible printed at Halberstadt, in the low Saxon dialect, in 1522. The paper, characters, press-work—every thing belonging to this bible of Koburger's, concur to prove it a masterpiece of typographical excellence. A copy is in Lord Spencer's library. See Bib. Spenc. vol. i. p. 54; De Murr's Memorab. Bib. Pub. Norimb. Part I. pp. 356—358; Lichtenberger has given some specimens of alterations and discrepancies in this edition, which caused the closer and more faithful one of 1522 to be made. See his *Init. Typogr.* pp. 200, 201.

---

### IV.—ALDINE EDITIONS.

The productions of the Aldine press have long been held in the greatest esteem, on account of the beauty and correctness of their execution. Three printers of this family are particularly distinguished.

The first of these is Aldus Manutius, frequently called the elder Aldus. He was born about the year 1447, at Bassiano, a small town

in the duchy of Sermonetta, in the vicinity of the Pomptine Marshes. From this place he afterwards assumed the surname of Bassianus, which he retained till the year 1500, when he relinquished it for that of Romanus, probably because he had studied at Rome, and had there passed the greater part of his youth. The name of Pius, was granted to him by Alberto Pio, prince of Carpi, whose tutor Aldus had been and by whom he was highly esteemed. It was the misfortune of Aldus, to fall into the hands of an ignorant pedagogue, whom he soon quitted, and went to Rome, where he studied for some years under the most eminent professors. About the year 1488 he settled at Venice, with the view of establishing a printing-office; his first publication was Constantine Lascaris's *Erotemata*, 1494-5. in 4to. From this time, his press was almost constantly at work: in 1506, indeed, he printed nothing, as he was engaged that year in travelling, and in beginning the works which appeared in 1507. From 1494 to 1508, he printed alone: and his editions are generally dated *Apud Aldum Manutium Romanum*, or *Apud Aldum Romanum*, or, in a few instances, *ex Aldi Romani Academiâ* or *Neacademiâ*. In 1501 he married the daughter of Andrea Turresano d'Asola, with whom he printed some works in partnership, in 1508 and 1509. From 1510 to 1512, he printed alone; and from 1513 to his death in 1515, he printed again in partnership with his father-in-law Asola. Our concern with the Elder Aldus is simply as an eminent typographer\*: who, while he gave the most sedulous attentions to his printing-office, carried on a very extensive correspondence with the literati of Europe, explained the classics to a numerous auditory of students, and also found time to compose various works, which are characterised by profound learning and extensive variety; and to his genius and efforts we are indebted for the various improvements in the typographic art which have already been noticed (pp. 242—244 *supra*). It appears almost incredible how Aldus could endure such incessant fatigue, and execute so many valuable works: he indeed “combined the lights of the scholar with the industry of the mechanic; and to his labours, carried on to the conclusion of a long life, the world owes the *editiones principes* of twenty-eight Greek classics. Beside these, there are few antient authors of any note, of whom he

\* It ought not, however, to be forgotten, that Aldus, conscious that his single labours were inadequate to the diffusion of literature, assembled around him a circle of the most learned men of the age, some of whom lived in his house, and were entirely supported by him. The re-union of these eminent scholars was by himself termed *Aldi Neacademia*: the academy was formed about the year 1500. The members met, for a few years only, at stated times, and discussed various literary questions. During the short continuance of this literary society (which was broken up by the death of its members and other circumstances), it rendered the most essential services to the interests of literature.—See a list of its members and other particulars in Renouard's *Annales*, tom. ii. pp. 22—24.

did not publish editions of acknowledged accuracy, and (as far as the means of the art, then in its infancy, permitted) of great beauty\*.”

“ While however Aldus was universally esteemed, and in the enjoyment of his well-earned reputation, he was not sheltered from the severity of criticism. Both in his own time, and also in later years, he has been charged with inaccuracy in the execution of his editions, and indulging too widely in conjectural emendations. But, in order to appreciate the merit of Aldus, we ought to consider the difficulties under which he must have laboured, at a time when there were few public libraries ;—when there was no regular communication between distant cities ;—when the price of MSS. put them out of the reach of persons of ordinary incomes ;—and when the existence of many, since discovered, was utterly unknown. The man who could surmount these obstacles, and publish so many authors till then inedited :—who could find means and time to give new and more accurate editions of so many others already published, and accompany them all with prefaces, mostly of his own composition ;—who could extend his attention still farther, and by his labours secure the fame, by immortalizing the compositions of the most distinguished scholars of his own age and country ;—must have been endowed in a very high degree, not only with industry and perseverance, but also with judgment, learning, and discrimination†.” M. Renouard has given a lively portrait of the studies and literary labours of the Elder Aldus, which the reader will consult‡. We only remark in concluding this notice of his life, that the learned have always held his editions in the highest estimation ; which are frequently collated for modern editions of the classics as representing antient MSS. and all are deservedly admired for the beauty of the paper, amplitude of margins, excellence of the characters, and mechanical execution of the press-work.

On the death of the Elder Aldus, Andrea d’Asola his father-in-law conducted his printing concerns with great ability (aided by his two sons Francesco and Federico), during the minority of Aldus’s children, from 1516 to 1529 : and on the decease of Asola in that year, the printing-office continued closed till 1533, when the sons of Aldus and Asola re-opened it, in partnership ; their works are dated *in ædibus hæredum Aldi Manutii Romani et Andreae Asolani Soceri*. The direction was confided to

2. *Paul Manutius*, the third son of the Elder Aldus, who was born in 1512, and was in no respect inferior to his father in learning and typographical skill. The productions of this firm were very numerous till 1536, when misunderstandings arose which terminated in a dissolution of the partnership in 1540, from which time Paul Manutius conducted the printing alone for himself and

\* Eustace’s Tour in Italy, vol. i. p. 67.

† Ibid.

‡ Annales des Aldes, tom. ii. pp. 33—40.

his brothers. The works executed after 1540, are usually subscribed *Apud Aldi Filios*, or *Apud Paulum Manutium Aldi Filium*. The reputation and the skill of Paul acquired for him in 1556, the direction of the printing-office of the Venetian academy; and in 1562 he was invited to Rome, to direct the printing-office of the Vatican. During his residence at Rome, the presses he had left at Venice were not inactive; though his two brothers, Manutio and Antonio de Manutii, by no means cordially co-operated with his labours, and caused him much anxiety, especially Antonio. The latter, having been a second time banished from Venice, erected by Paul's assistance a printing-office at Bologna, with the Aldine device, whence a few works issued in the years 1556 and 1557. Paul Manutius died at Rome in 1594, leaving one daughter (who was married) and one son, whose labours we are next to notice. Notwithstanding the variety and extent of his typographical concerns, Paul Manutius found leisure to compose numerous works, particularly valuable commentaries on Cicero, and four treatises on Roman antiquities; all of which are distinguished for the purity and elegance of their style, which was expressly formed after that of Cicero, whose works he constantly and attentively studied as long as he lived.

3. *Aldus the Younger*, son of Paulus Manutius, was born in 1547, and did not disgrace the illustrious name of Manutius: in his youth, he displayed very promising talents, which were subsequently improved by study; but it appears that he cultivated literary pursuits more than the art of printing. He was professor of eloquence (though with little success) at Venice, Bologna, Pisa, and Rome; and published several works, some of which are excellent. He was, however, well skilled in the typographic art, and executed many valuable works. On the death of Pope Sixtus V. in 1590, Clement VIII. ascended the papal throne, and conferred on our Aldus the direction of the Vatican printing-office: though he had left Venice in 1585, his presses continued to work, under the direction of Nicolao Manassi and other able superintendents\*, until his death in 1597. With him terminated a family, who have justly been termed the glory of literature and of typography; and whose reputation will continue so long as one single volume exists, of the numerous and excellent works, which they printed during the long period of a century.

With regard to the *choice* of the Aldine editions, those executed by the Elder Aldus are preferred by some collectors, to the exclusion of all the rest without exception: while others go as far as 1529. The majority of amateurs, however, independently of their very great esteem for almost all the editions of these thirty-six first years, seek with equal avidity most of those printed by Paulus Manutius until 1562, and confine their attentions to a few of the works, executed subsequently to that period by him, by his son Aldus

\* M. Renouard suspects, from the style of Manassi's prefaces, that he was not a manager of the Aldine printing-office, but became actual proprietor of it, on the departure of the Younger Aldus for Rome.

- R. 1562. S. Joannis Chrysostomi de Virginitate liber, lat. versus. 4to.  
V. 1554. Giov. Crisostomo della Provvidenza di Dio. 8vo.  
R. 1565. Hieronymi Epistolae. 3 vol. folio.—R. 1566. Eadem. 4 vol. 8vo.  
R. 1564. Salvianus de Dei Judicio et Providentia. folio.  
V. 1554. Joannis Damasceni adv. imaginum Oppugnatores Orationes: *latine*. 8vo.  
V. 1565. Clem. Dolera Compendium Institut. Theolog. 8vo.  
V. 1559. M. Ant. Natta, de Deo. folio. Some copies of this work are dated 1560.  
V. 1570. Ejusdem libri editio altera. folio.  
V. 1558. M. Ant. Nattae de Dei Locutione Oratio. 4to.  
R. 1596. Oratio de Virtutibus D. N. Jesu Christi. 4to.  
V. 1563. Isotae Nogarolae Dialogus utrum Adam vel Eva magis peccaverit. 4to.  
V. 1553. Il sacro Regno del gran Patritio, etc. 8vo.  
V. 1551. Il Genesi, l'Humanità di Christo, i Salmi. Opere di P. Aretino. 4to.  
V. 1552. P. Aretino. Vite di Maria Vergine, di S. Caterina, di S. Tommaso d'Acquino. 4to.  
B. 1557. J. Carrarii Discussio de vitio simoniae. 8vo.  
R. 1562. Marianus Victorius de Sacramento confessionis. 8vo.—R. 1566. Ejusdem libri editio altera. 8vo.  
V. 1589. Nic. Vito di Gozze Discorsi della Penitenza. 8vo.  
V. 1562. L'Art del Predicare, di Fra Luca Baglione. 8vo.  
R. 1566. Catechismus, ex Decreto Concilii Tridentini. folio.—R. 1566. Idem Catechismus. 8vo.—R. 1566. 4to.—R. 1567. 8vo.—R. 1569. 8vo.—R. 1573. 8vo.—V. 1575. 8vo.—V. 1582. 8vo. with wood cuts.  
R. 1566. Catechismo, secondo il Concilio di Trento. 8vo.—R. 1567. 8vo.—V. 1567. 4to.—V. 1568. 8vo.—V. 1569. 8vo.—V. 1571. 8vo.—V. 1573. 8vo.—V. 1575. 8vo.—V. 1582. 8vo. with wood cuts.  
V. 1579. Lorenzo Giustiniano, del Dispregio del Mondo. 4to.—V. 1597. 4to.  
V. 1581. Phil. Mocenici Institutiones ad hominum perfectionem. folio.  
V. 1556. Pianto della Marchesa di Pescara sopra la Passione di Christo. 8vo.—B. 1557. 8vo.—V. 1561. 8vo.—V. 1578. F. Cornel. Belanda Viaggio spirituale. 4to.—V. 1592. 8vo.  
V. 1578. Gabr. Flammae Oratio de optimi pastoris munere. 4to.  
R. 1565. Stanislai Hosii Confessio catholicae fidei. folio.  
V. 1543. Magistri Petri Aurelii Sannuti Lutheranorum Oppugnatio. 4to.  
V. 1538. Fini Hadriani Fini Ferrariensis in Judaeos Flagellum. *Fed. Turresanus*. 4to.

JURISPRUDENCE.

- V. 1555. Th. Campegius de Auctoritate et Potestate Romani Pontificis. 4to.  
V. 1558. Leonis Bapt. Alberti de Legato Pontificio. 4to.  
R. 1563. Fr. Vargas de Episcoporum Jurisdictione, et Pontif. Max. Auctoritate. 4to.  
V. 1554. B. Fumi aurea Armilla inquisitoris. 8vo.  
V. 1551. Statuta patrum ord. S. Francisci. 4to.  
V. 1551. Apostolica Privil. Fratrum ord. S. Franc. 4to.  
V. 1551. Ordinatione delli frati di S. Francesco. 4to.  
V. 1558. Hier. Butigellae in I part. C. Comm. folio.  
V. 1559. Alciati in Infortiat. Comment. folio.

## NOTICES, ETC. OF EMINENT PRINTERS. lxvii

- R. 1567. Lucas Paetus de judiciaria Forma. 8vo.
- V. 1554. Tractatus de Nullitatibus processuum, a Seb. Vantio. 8vo.
- V. 1553. Matth. Gribaldi Mophae Interpretationes Juris. 8vo.
- V. 1560. Pacis Scala de Consilio sapientis adhibendo in causis forensibus. 4to.
- V. *Without date.* Benv. Straccha de Mercatura. 8vo.
- V. 1560. Parte presa uel maggior Consiglio sopra la Bestemmia. 4to.
- V. 1560. Parte presa nel Consiglio di x, sotto li 28 di Giugno. 4to.
- V. 1560. Parte presa nel Consiglio di x, a di 23 Ottobre. 4to.

### SCIENCES AND THE ARTS.

- V. 1584. D. Arm. Bellovisii Declaratio difficilium terminorum Theologiae, Philosophiae atque Logicae. 8vo. (a doubtful edition.)
- V. 1586. Eadem. 8vo.
- V. 1513. Platonis Opera: *graece*. folio.
- V. 1503. Bessario in Platonis libros. folio.—V. 1516. folio.
- V. 1497. Jamblichus de Mysteriis; Proclus in Platonem. Psellus, &c. *lat.* fol.—V. 1516. *idem. lat.* fol.
- V. 1495-7-8. Aristotelis Opera: *graece*. 5 vol. folio.
- V. 1551-52-53. Eadem: *gr.* 6 vol. 8vo.
- V. 1504. Aristotelis Hist. Animalium. Theophrasti Hist. plantarum, &c. *lat.* folio.—V. 1513. Eadem: *lat.* folio.
- V. 1503. Ammonius Hermenus, Magentinus in Aristotelis libr. peri-hermenias: *gr.* folio.
- V. 1504. J. Grammaticus (Philoponus) in posteriora Resolutoria Aristotelis. *gr.* folio.
- V. 1534. J. Grammaticus in posteriora Resolutoria. Eustratius in eadem. *gr.* folio.
- V. 1513. Alex. Aphrodisiei in Topica Aristotelis Commentarii. *gr.* folio.
- V. 1520.—in priora Analytica Aristotelis Comment. *gr.* folio.
- V. 1520.—in sophisticos Aristotelis Elenchos Comment. *gr.* folio.
- V. 1526. Simplicius in libros de Coelo: *graece*. folio.
- V. 1526.—in libros physicae Auscultationis: *graece*. folio.
- V. 1527.—in libros de Anima. Alex. Aphrod. in libr. de Sensu, &c. *graece*. folio.
- V. 1527. J. Grammaticus in libros de Generatione et Interitu. Alex. Aphrod. in Meteorologica: *graece*. folio.
- V. 1534. Themistius. Alex. Aphrodisiensis de Anima: *graece*. folio.
- V. 1536. Eustratii et aliorum Comment. in libros decem de Moribus: *gr.* folio.
- V. 1546. Ammonii Hermiae in Voces Porphyrii Comment. *graece*. 8vo.
- V. 1546. Ammonii Hermiae in Praedicamenta Aristotelis Comment. *graece*. 8vo.
- V. 1546.—In librum Arist. de Interpretatione: *gr.* 8vo.
- V. 1550-51. J. B. Camotii Comment. in primum Theophrasti Metaphysices: *gr.* folio.
- V. 1551. Olympiodori in Meteora Aristotelis Comment. J. Grammatici Scholia in eadem: *gr. lat.* 2 vol. folio.
- V. 1554. Pselli in Physicen Arist. Commentarii: *latine*. folio.
- V. 1558. Syriani in Aristotelis Metaphys. Comment. *latine*. 4to.
- V. 1558. Lud. Buccaferreae Explanatio in lib. 1. Physic. Arist. *lat.* folio.
- V. 1559. In Aristotelis Topica Explanatio: *latine*. folio.
- V. 1542. Danielis Barbari in Porphyrium Commentationes. 4to.
- V. 1497. Laurentii Maioli Epiphyllides. 4to.
- V. 1497. Ejusdem de Convers. proposit. Tractatus. 4to.
- V. 1497. Averrois Quaestio in Arist. librum priorum. 4to.



- V. 1509. Plutarchi Opuscula LXXXII: *graece*. folio.  
V. 1522. L. A. Senecae naturalium Quaest. libri VII. 4to.  
V. 1559. Discorsi di Veniero sopra l'Etica.  
V. 1560. Octav. Ferrarii de Disciplina Encyclo liber. 4to.  
V. 1533. L'Anthropologia di Galeazzo Capella. 8vo.  
V. 1544. Isabella Sforza, della vera Tranquillità dell' Animo. 4to.  
V. 1546. Le Occorrenze humane, per Nic. Liburnio. 8vo.  
V. *Without date*. Bernardini Georgii Epistola de Vita solitaria et tranquilla. 4to.  
V. 1585. La Vicissitudine delle Cose, di Luigi Regio, trad. da H. Cato. 4to.—V. 1592. La detta. 4to.  
V. 1558. P. Haedi de Miseria humana libri v. 4to.  
V. 1559. Flavii Alexii Ugonii, de Italiae et Graeciae Calamitatibus. 4to.  
V. 1557. Rinaldo Odoni dell' Anima. 4to.—V. 1560. 4to.  
V. 1576. Ant. Persio, dell' Ingegno dell' huomo. 8vo.  
V. 1582. G. Huarte Essame degl' Ingegni. 8vo.  
V. 1586. 8vo.—V. 1589. 8vo. (a doubtful edition.)—V. 1590. 8vo.  
V. 1501. J. Fr. Pici liber de Imaginatione. 4to.  
V. 1572. Aldo Giovane, Discorso intorno all' Eccellenza delle Repubbliche. 4to.  
V. 1591. Nic. Vito di Gozzi, dello Stato delle Repubbliche. 4to.  
V. 1589.—Governo della Famiglia. 8vo.  
V. 1558. Discorso intorno alle Cose della guerra, con una Oratione della pace. 4to.  
V. 1558. I dieci Circoli dell' Imperio. 4to.  
V. 1558. La Bolla d' oro. 4to.  
V. 1545. Discorsi di Franc. Patritij. 8vo.  
V. 1584. Il perfetto Gentil'huomo, descritto da Aldo Mannucci. 4to.  
V. 1528. Il Cortegiano di Bald. Castiglione. folio.—V. 1533. Il medesimo. 8vo.—V. 1538. Il medesimo. *Fed. Torresano*. 8vo.—V. 1541. Il medesimo. 8vo.—V. 1545. Il medesimo. folio.—V. 1547. Il medesimo, coll' aggiunta d'una Tavola. 8vo.  
V. 1590. Oracoli politici, con i Fiori degli Apottegmi di Plutarco. 8vo.  
V. 1581. J. Laur. Ananias de Natura Daemonum. 8vo.  
V. 1589. Idem liber. 8vo.  
V. 1587. G. Bodino Demonomania, tr. da H. Cato. 4to.—V. 1589. 4to.—V. 1592. 4to.  
V. 1589. L. Vairi de Fascino libri tres. 8vo.  
V. 1559. Fed. Delphinus de Fluxu et Refluxu maris. folio, fig.  
V. 1561. Val. Faventius, de montium Origine. 4to.  
V. 1535-6-8. Plinii naturalis Hist. 4 vols. 8vo.—V. 1540-38. the same edition, with the three first titles reprinted.  
V. 1559. Eadem. folio.  
V. 1557. P. Manutio degli Elementi, e de' loro effetti. 4to.  
V. 1514. Authores Rei rusticae, Cato, Varro, Columella, &c. 4to.—V. 1533. 4to.—V. 1581. L'Agricoltura di C. Stefano, trad. da Herc. Cato. 4to.—V. 1591. La medesima. 4to.  
V. 1499. Dioscorides. — Nicandri Theriaca et Alexipharmaca: *graece*. folio.  
V. 1518. Dioscorides: *gr.* 4to.  
V. 1522-23. Nicandri Theriaca et Alexipharmaca: *gr.* 4to.  
V. 1566. Marini, Discorso sull' Alicorno. 4to.  
V. 1576. Andrea Bacci, del Tevere libri tre. 4to.  
V. 1495. P. Bembi Aetna. 4to.  
V. 1526. Hippocratis Opera: *graece*. folio.  
V. 1550. Methodus in Aphorismos Hippocratis. 4to.  
V. 1525. Galeni Opera: *graece*. 5 vol. folio.

## NOTICES, ETC. OF EMINENT PRINTERS. IxiX

- V. 1528. Pauli Aeginetae Opera : *gr.* folio.
- V. 1553. Eadem, *latine.* 8vo.
- V. 1534. Aetii Amideni Libri medicinales : *gr.* folio.
- V. 1547. Medici antiqui omnes, latini. folio.
- V. 1528. Celsus, et Serenus Sammonicus. 4to.
- V. 1497. Majolus de Gradibus medicinarum. 4to.
- V. *Without date.* Oribasii Sardiani Collectorum medicinalium libri xvii : *latine.* 8vo.
- V. 1554. Ejusdem Synopseos ad Eustathium lib. ix : *lat.* 8vo.
- V. 1549. Cam. Thomaii Methodus ad curandos morbo internarum partium. 8vo.
- V. 1589. G. Mesve libri de' i Semplici purgativi. 8vo.
- V. 1558. J. Pacinus de Humoris incrassatione. 8vo.
- V. 1497. Nic. Leonicens de Morbo gallico. 4to.
- V. 1561. Hieron. Gabucinius de Morbo comitiali. 4to.
- V. 1546. Pretiosa Margarita novella de philos. lapide. 8vo. fig.—V. 1557. Eadem. 8vo. fig.
- V. 1558. Archimedis Opera nonnulla, a Fred. Commandino lat. facta. folio.
- V. 1499. J. Firmicus et alii veteres Astronomi : *gr. lat.* folio.
- V. 1558. Ptolemaei Planisphaerium : *latine.* Jordani Planisphaerium; Federici Commandini Comment. 4to.
- R. 1562. Cl. Ptolemaeus de Analemmate : *latine.* 4to.
- V. 1581. Censorinus de Die natali. 8vo.
- V. 1518. Artemidorus de Somniis : *graece.* 8vo.
- V. *Without date.* Predica dei Sogni. 8vo.
- V. 1554. I quattro primi libri di Architettura di P. Cataneo. folio, fig. en bois.
- V. 1567. Dell' Architettura di P. Cataneo, libri otto. folio, fig. en bois.
- V. 1585. Brancatio nuova Disciplina, et vera Arte militare. folio.

### THE BELLES-LETTRES.

- V. 1561. J. Camillus de Ordine ac Methodo in scientia servandis. 4to.
- V. 1495. Theodori Gazae Grammatica graeca. folio.—V. 1525. Eadem. 8vo.
- V. 1496. Thesaurus Cornucopiae et Horti Adonidis : *gr.* folio.
- V. 1512. Chrysolorae Erotemata, etc. *graece.* 8vo.
- V. 1517. Eadem. 8vo.
- V. 1549. Eadem. 8vo.
- V. 1494-5. Lascaris Grammatica graeca. 4to.
- V. *Without date.* Eadem. 4to.
- V. 1512. Eadem. 4to.
- V. 1540. Eadem. *Expensis Fed. et Fr. Asulani.* 8vo.
- V. 1557. Eadem. 8vo.
- V. 1497. Urbani Grammatica graeca. 4to.—V. 1557. Eadem. 8vo.—V. 1560. Eadem. 8vo.—V. 1566. Eadem. 8vo.
- V. 1515. Aldi Manutii Grammaticae Institutiones graecae, 4to.
- V. 1570. Nic. Clenardi Institut. linguae graecae. 8vo.
- V. 1502. Julii Pollucis Vocabularium : *gr.* folio.
- V. 1514. Hesychii Dictionarium : *graece.* folio.
- V. 1514. Suidas : *graece.* folio.
- V. 1497. Aldi Manutii Dictionarium graecum. folio.
- V. 1524. Idem, auctum. folio.
- V. 1549. Magnum Etymologicum graecae linguae : *gr.* folio.
- V. 1527. Priscianus grammaticus, &c. 4to.

- V. 1501. Aldi Manutii Grammatica latina. 4to.—V. 1508. Eadem. 4to.—  
V. 1514. Eadem. 4to.—V. 1523. Eadem. 4to.—V. 1558. Eadem. 8vo.  
—V. 1559. Eadem. 8vo.—V. 1561. Eadem. 8vo.—V. 1564. Eadem.  
8vo.—V. 1568. Eadem. 8vo. (a doubtful edition.)—V. 1575. Eadem.  
8vo.—V. 1576. Eadem. 8vo.
- V. 1561. Aldi Manutii P. F. Orthographiae Ratio. 8vo.  
V. 1566. Eadem, editio auctior. 8vo.—V. 1591. Eadem. 8vo.  
V. 1575. Epitome Orthographiae Aldi Manutii P. F. 8vo.  
V. 1590. Idem. 8vo.
- V. *Without date.* Aldi Manutii P. F. Orthographiae Compendiolum. 8vo.  
V. 1557. Th. Linacri de Structura latini sermonis libri sex. 8vo.  
V. 1536. Laurentii Vallae Elegantiarum libri. 4to.  
V. 1556. Aldo Manutio, Eleganze della lingua latina e toscana. 8vo.—  
V. 1558. Le dette. 8vo.—V. 1558. Another edition, of the same  
date. 8vo.—V. 1559. Le dette. 8vo.—V. 1559. Another edition, of  
the same date. 8vo.—V. 1561. Le dette. 8vo.—V. 1563. Le dette.  
8vo.—V. 1565. Le dette. 8vo.—V. 1568. Le dette. 8vo.—V. 1570.  
Le dette. 8vo.—V. 1570. Le dette. *Ex Bibliotheca Aldina.* 8vo.—V.  
1572. Le dette. 8vo.—V. 1573. Le dette. 8vo.—V. 1575. Le dette.  
8vo.—V. 1576. Le dette. *Ex Bibliotheca Aldina.* 8vo.—V. 1580. Le  
dette. 8vo.—V. 1586. Le dette. 12mo.—V. 1594. Le dette. 8vo.
- V. 1584. N. Frischlini Quaestiones Grammaticae. 8vo.  
V. 1584. Nic. Frischlini Strigilis Grammatica. 8vo.  
V. 1576. F. Ang. Rocca Osservazioni sulle bellezze della lingua latina.  
8vo.—V. 1580. Le dette. 8vo.—V. 1590. Le dette. 8vo.
- V. 1499. Nic. Perrotti Cornucopiae latinae. folio.—V. 1513. Eadem.  
folio.—V. 1517. Eadem. folio.—V. 1527. Eadem. folio.  
V. 1542. Ambr. Calepini Dictionarium. folio.—V. 1548. Idem. folio.—  
V. 1552. Idem. folio.—V. 1558. Idem. folio.—V. 1559. Idem. folio.  
—V. 1563. Idem. folio.—V. 1564. Idem. folio.—V. 1564. another edi-  
tion, under the same date. folio.—V. 1565. Idem. fol.—V. 1571. Idem.  
*Ex Bibliotheca Aldina.* folio.—V. 1573. Idem. folio.—V. 1576. Idem.  
folio.—V. 1577. Idem. folio.—V. 1579. Idem. folio.—V. 1581. Idem.  
folio.—V. 1583. Idem. folio.
- V. 1541. Regole Grammaticali della volgar lingua, da Fr. Fortunio. 8vo.  
—V. 1545. Le dette. 8vo.—V. 1552. Le dette. 8vo.
- V. 1521. Le Vulgari Eleggantie di Nic. Liburnio. 8vo.  
V. 1543. Fr. Alunno Ricchezze della lingua volgare. folio.  
V. 1551. Le dette, dall' autore molto ampliate. folio.  
V. 1589. Orthographia Manutiana in tavole.  
V. 1508-9. Rhetores graeci, 2 vol. folio.  
V. 1523. Rhetores graeci, lat. versi. folio.  
V. 1555. D. Longinus de Sublimitate: *graece.* 4to.  
V. 1541. Bart. Riccius de Imitatione. 8vo.—V. 1545. Idem. 8vo.
- R. 1562. Ant. Bernardi Institutio in Logicam. 4to.  
V. 1554. Jovitae Rapicii de Numero oratorio libri v, et Carmina. folio.  
V. 1575. Octavianus Ferrarius de Sermonibus exotericis. 4to.  
V. 1513. Rhetorum graecorum Orationes: *graece.* 3 parties, folio.  
V. 1504. Demosthenis Orationes: *gr.* folio.  
V. 1504. Eadem: *gr.* editio altera. folio.  
V. 1554. Demosthenis Orationes: *graece.* 3 vol. 8vo.  
V. 1549. AEschinis et Demosthenis Orationes iv: *Gr. Fed. Turrisanus.*  
8vo.
- V. 1549. Demosthenis Orationes contra Philippum, a P. Manutio latini-  
tate donatae. 4to.  
V. 1591. Eadem. 4to.

- V. 1555. Oratione di Demosthene contra la legge di Lettine. 8vo.  
 V. 1554. Due Orationi di Eschine e di Demosthene. 8vo.  
 V. 1557. Cinque Orationi di Demosthene, et una di Eschine. 8vo.  
 V. 1503. Ulpiani Enarrationes in Demosthenem : *gr.* folio.  
 V. 1527. Eadem : *gr.* folio.  
 V. 1534. Isocrates, Alcidamas, Gorgias, Aristides, Harpocraton : *gr.* folio.  
 V. 1549. Platonis, Thucydidis et Demosthenis Orationes funebres : *græcæ.* 8vo.  
 V. *Without date.* Dionis Chrysostomi Orationes lxxx : *græce.* 8vo.  
 V. 1582-83. Cicero, cum Mannucciorum Commentariis. 10 vol. folio.  
 V. 1514. Ciceronis Libri Oratorii. 4to.—V. 1521. Idem. 4to.—V. 1533. Idem. 4to.—V. 1546. Idem. 8vo.—V. 1550. Idem. 2 vols. 8vo.—V. 1554. Idem. 2 vols. 8vo.—V. 1559. Idem. 2 vols. 8vo.—V. 1564. Idem. 2 vols. 8vo.—V. 1569. Idem. 2 vols. 8vo.—V. 1569. Idem. *Ex Bibl. Aldina.* 2 vols. 8vo.—V. 1583. Idem, cum Comm. Aldi Mannuccii P. F. 2 vols. folio.  
 V. 1519. Ciceronis Orationes. 3 vols. 8vo.—V. 1540-41. Eadem. 3 vols. 8vo.—V. 1546. Eadem. 3 vols. 8vo.—V. 1550. Eadem. 3 vols. 8vo.—V. 1554. Eadem. 3 vols. 8vo.—V. 1559. Eadem. 3 vols. 8vo.—V. 1562. Eadem. 3 vols. 8vo.—V. 1565. Eadem. 3 vols. 8vo. (a very doubtful edition.)—V. 1569. Eadem. 3 vols. 8vo.—V. 1570. Eadem. *Ex Bibl. Aldina.* 3 vols. 8vo.—V. 1578-79. Eadem, cum Com. P. Manutii. 3 vols. fol.  
 V. 1572. Ciceronis Orationes in Antonium, cum Comm. P. Manutii. 8vo.  
 V. 1502. Ciceronis Epistolæ ad familiares. 8vo.—V. 1512. Eadem. 8vo.—V. 1522. Eadem. 8vo.—V. 1533. Eadem. 8vo.—V. 1540. Eadem. 8vo.—V. 1543. Eadem. 8vo.—V. 1546. Eadem. 8vo.—V. 1548. Eadem. 8vo.—V. 1552. Eadem. 8vo.—V. 1554. Eadem. 8vo.—V. 1556. Eadem. 8vo. (a doubtful edition.)—V. 1560. Eadem. 8vo.—V. 1562. Eadem. 8vo.—V. 1566-67. Eadem. 8vo.—V. 1571. Eadem. 8vo.—V. 1575. Eadem. 8vo.—V. 1576. Eadem. 8vo.—V. 1579. Eadem. folio.—V. 1582. Eadem. folio.—V. 1592. Eadem. folio.—V. 1592. Eadem. 8vo.  
 V. 1513. Ciceronis Epistolæ ad Atticum. 8vo.—V. 1521. Eadem. 8vo.—V. 1540. Eadem. 8vo.—V. 1542. Eadem. (a doubtful edition.)—V. 1544. Eadem. 8vo.—V. 1548. Eadem. 8vo.—V. 1551. Eadem. 8vo.—V. 1554-55. Eadem. 8vo.—V. 1558-59. Eadem. 8vo.—V. 1561. Eadem. 8vo.—V. 1563. Eadem. 8vo.—V. 1564. Eadem. 8vo.—V. 1567. Eadem. 8vo.—V. 1570. Eadem. 8vo.—V. 1570. Eadem. *Ex Bibl. Aldina.* 8vo.—V. 1582. Eadem, c. Comm. P. Manutii. folio.  
 V. 1523. Ciceronis Opera philosophica. 2 vols. 8vo.—V. 1541. Eadem. 2 vols. 8vo.—V. 1546. Eadem. 2 vols. 8vo.—V. 1552. Eadem. 2 vols. 8vo.—V. 1555-56. Eadem. 2 vols. 8vo.—V. 1560. Eadem. 2 vols. 8vo.—V. 1562. Eadem. 2 vols. 8vo.—V. 1565. Eadem. 2 vols. 8vo.—V. 1583. Eadem, cum Comm. Aldi Manucii P. F. 2 vols. folio.  
 V. 1517. Ciceronis Officiorum lib. III. Cato Major, Laelius, etc. 8vo.—V. 1519. Idem. 8vo.—V. 1541. Idem. 8vo.—V. 1545. Idem. 8vo.—V. 1548. Idem. 8vo.—V. 1548. Idem, cum Comment. folio.—V. 1552. Idem. 8vo.—V. 1555. Idem. 8vo.—V. 1559. Idem. 8vo.—V. 1561. Idem. 8vo.—V. 1564. Idem. 8vo.—V. 1567. Idem. 8vo.—V. 1570. Idem. *Ex Bibl. Aldina.* 8vo.—V. 1581. Idem, cum Comm. Aldi Manucii P. F. folio.—V. 1592. Idem. 8vo.  
 V. 1554. Oratione di Cicerone, in difesa di Milone ; trad. da G. Bonfazio. 8vo.  
 V. 1556. Le Filippiche di Cicerone, trad. da G. Ragazzoni. 4to.

- V. 1545. Epistole famigliari di Cic., (trad. da Guido Lolgio.) 8vo.—V. 1545. Le dette, con molto studio rivedute e corrette. 8vo.—V. 1548. Le dette. 8vo.—V. 1549. Le dette. 8vo.—V. 1551. Le dette. 8vo.—V. 1552. Le dette. 8vo.—V. 1554 55. Le dette. 8vo.—V. 1559. Le dette. 8vo.—V. 1563. Le dette. 8vo.—V. 1566. Le dette. 8vo.—V. 1573. Le dette. 8vo.
- V. 1556. Le Pistole di Cicerone a Bruto, trad. da Ant. Maggi. 8vo.
- V. 1555. Le Pistole di Cicerone ad Attico, trad. da M. Senarega. 8vo.—V. *Without date*. Le dette. 8vo.—V. 1557. Le dette. 8vo.—V. 1569. Le dette. 8vo.
- R. 1588. Instruttione di Cicerone a Quinto il fratello, trad. da Aldo Man. 12mo.
- V. 1546. In libros Cicer. de arte Rhetorica Commentarii. folio.—V. 1551. Idem. folio.—V. 1561. Idem. folio.
- V. 1522. Asconius Pedianus in Cicer. Orationes. 8vo.—V. 1547. Idem. 8vo.—V. 1553. Idem. 8vo.—V. 1563. Idem. 8vo.
- V. 1547. In Ciceronis Orationes Doct. viror. Lucubrationes. folio.—V. 1552. Faedem. fol.
- V. 1558. Bern. Lauredani in Orat. de Lege agraria Comment. 4to.
- V. 1542. Hieron. Ferrarii Emendationes in Cicer. Philippicas. 8vo.
- V. 1556. P. Manutii in Orat. pro Sextio Comment. 8vo.—V. 1559. Idem. 8vo.
- R. 1572. Ejusdem in Orat. pro Archia poeta Comment. 4to.
- V. 1549. Fr. Priscianensis Observ. in Cicer. Epistolas. 8vo.
- V. 1555. Hier. Ragazzonii Comment. in Cic. Epist. ad familiares. 8vo.
- V. 1547. P. Manutii Comment. in Epist. ad Atticum. 8vo.—V. 1553. Idem. 8vo.—V. 1557. Idem. 8vo.—V. 1561. Idem. 8vo.—V. 1568. Idem. 8vo.—V. 1572. Idem. 8vo.
- V. 1557. P. Manutii in Epist. ad Brutum Comment. 8vo.
- V. 1562. Idem. 8vo.
- V. 1570. Nizolii Thesaurus Ciceronianus. folio.—V. 1576. Idem. folio.—V. 1591. Idem. folio.
- V. 1570. Ciceronis Epitheta a P. J. Nunnesio collect. 8vo.
- V. 1570. Locutioni dell' Epistole di Cicerone. 8vo.—V. 1573. Le dette. 8vo.—V. 1575. Le dette. 8vo.—V. 1582. Le dette. 8vo.—V. 1587. Le dette. 12mo.—V. 1594. Le dette. 8vo.
- V. 1546. Ciceronis Defensiones contra Calpurnium, per Jac. Grifolum. 8vo.
- V. 1514. Quintilianus. (Institut. Orat.) 4to.
- V. 1521. Idem Quintilianus. 4to.
- V. 1498. J. Reuchlin ad Alex. vi Oratio. 8vo.
- V. 1501. Bern. Justiniani ad Lud. xi Oratio. 4to.
- V. 1501. Hieronymi Donati ad Christianissimum Regem Oratio. 8vo.
- V. 1502. J. B. Egnatii Oratio in laudem B. Prunuli. 8vo.
- V. 1504. Scip. Carteromachi Oratio. 8vo.
- V. *Without date*. Christ. Longolii Defensiones duae. 8vo.
- V. 1545. Bernardini Parthenii pro lingua latina Oratio. 4to.
- V. 1546. Ferdin. Abduensis Oratio et Epigrammata. 8vo.
- V. 1548. P. Paschalii in Maulii Parricidas Actio. 8vo.
- V. 1551. Vict. Fausti Orationes quinque. 4to.
- V. 1552. Adeodati Senensis Theol. Oratio habita in Concilio Trid. 4to.
- V. 1554. Bern. Lauredani Oratio in funere Ant. Trivisani. 4to.
- V. 1559. Lud. Pariseti ad Regienses Orationes tres. 8vo. (This is the edition of 1552, with a new title-page.)
- V. 1557. Jac. Grifoli Orationes. 4to.
- V. 1555. Ant. Mureti Orationes tres. 4to.
- V. 1575. Mureti Orationes et Carmina. 8vo.—V. 1576. Eadem. 8vo. (The same edition with another date.)

## NOTICES, ETC. OF EMINENT PRINTERS. lxxiii

- V. 1555. C. Sigonii pro Eloquentia Orationes IIII. 4to.  
V. 1560. C. Sigonii Orationes septem. 4to.  
B. 1556. Mich. Th. Taxaquetii Orationes duae. 4to.  
V. 1558. Hier. Faleti Orationes III. folio.  
V. 1559. Orationes in funere clarorum virorum. 4to.  
V. 1561. J. Sadoleti et B. Campegii Orationes duae. 4to.  
V. 1561. J. B. Pignae in funere Francisci II Oratio. 4to.  
V. 1564. Val. Palermi Orationes duae, et pastorale Carmen. 4to.  
V. 1572. Raph. Cyllenii Angelii Orationes. 8vo.  
V. 1578. Aldi Manutii Oratio in funere B. Rottarii. 4to.  
B. 1585. Aldi Manutii P. F. Oratio ad Sixtum v. folio.  
B. 1585. Oratione di Aldo Manutio a Sixto v. 4to.  
Pisis. 1587. Aldi Man. P. F. Oratio de Fr. Medices Laudibus. 4to.  
Florentiae. 1587. Eadem. 4to.  
R. 1589. De Bononiae Laudibus, B. Morandi Oratio. 4to.  
V. 1536. Aristotelis Poetica : *gr. lat.* 8vo.  
V. 1503. Florilegium Epigrammatum : *gr.* 8vo.—V. 1521. Idem. *gr.* 8vo.  
—V. 1550-51. Idem. *gr.* 8vo.  
V. 1504. Homerus. *gr.* 2 vols. 8vo.—V. *Without date.* (The same, of which the editions on vellum and some on paper have no date.)—V. 1517. Idem. 2 vols. 8vo.—V. 1524. Idem. 2 vols. 8vo.  
V. 1521. Didymus et Porphyrius in Homerum : *gr.* 8vo.  
V. 1528. Didymus in Odysseam : *gr.* 8vo.  
V. *Without date.* Quintus Calaber, Tryphiodorus, Coluthus : *gr.* 8vo.  
V. 1495. Theocritus, Hesiodus, etc. *gr.* folio.  
V. 1555. Moschi, Bionis, Theocriti Idyllia aliquot, ab Henr. Stephano lat. facta. 4to.  
V. 1513. Pindarus, Callimachus, Dionysius, Lycophron : *gr.* 8vo.  
V. 1521. Apollonius Rhodius : *gr.* 8vo.  
V. 1517. Oppianus : *gr. lat.* 8vo.  
V. *Without date.* Musaeus de Herone et Leandro : *gr. lat.* 4to.  
V. 1517. Musaeus : *gr. lat.* Orpheus : *gr.* 8vo.  
V. 1504. Greg. Nazanzeni Carmina : *gr. lat.* 4to.  
V. *Without date.* Nonni Paraph. in Evang. sec. Joannem : *gr.* 4to.  
V. *Without date.* Galeomyomachia : *gr.* 4to.  
V. 1518. AEschylus : *gr.* 8vo.  
V. 1502. Sophocles : *gr.* 8vo.  
V. 1503. Euripides : *gr.* 2 vol. 8vo.  
V. 1507. Eurip. Hecuba et Iphigenia in Aulide, ab Erasmo lat. versae. 8vo.  
V. 1498. Aristophanis Comoediae, cum Scholiis : *gr.* folio.  
V. 1534. Poetae tres egregij, Gratius, Nemesianus, Calphurnius, &c. 8vo.  
V. 1501-2. Poetae christiani veteres: Prudentius, Sedulius, Juvencus, &c. 2 vol. 4to.  
V. 1517. Veterum Poetarum in Priapum Lusus, &c. 8vo.—V. 1534. Idem. 8vo.  
V. 1500. Lucretius. 4to.—V. 1515. Idem. 8vo.  
V. 1502. Catullus, Tibullus, Propertius. 8vo.—V. 1515. Idem. 8vo.—V. 1558. Idem, cum notis Mureti. 8vo.—V. 1562. Idem. 8vo.  
V. 1554. Catullus, cum Comment. Mureti. 8vo.  
V. 1564. Catullus. 8vo. (A very doubtful edition.)  
V. 1566. Catullus, cum Comment. Achillis Statii. 8vo.  
V. 1567. Tibullus, cum Comment. Achillis Statii. 8vo.  
V. 1501. Virgilius. 8vo.—V. 1505. Idem. 8vo.—V. 1514. Idem, edente Naugerio. 8vo.—V. 1527. Idem. 8vo.—V. 1541. Idem. 8vo.—V. 1545. Idem. 8vo.—V. 1553. Idem. 8vo.—V. 1555. Idem. 8vo.

- V. 1558. Virgilius, cum notis P. Manutii. 8vo.—V. 1560. Idem. 8vo.—V. 1563. Idem. 8vo.
- V. 1567. Virgilius, cum notis P. Manutii. 8vo.—V. 1576. Idem, cum notis J. A. Meyen, 8vo.—V. 1580. Idem. 8vo.—V. 1585. Idem. 8vo. fig.—V. 1587. Idem. 8vo.
- V. 1542. Il Libro ottavo de la Eneide, trad. da Giov. Giustiniano. 8vo.
- V. 1501. Horatius. 8vo.—V. 1509. Idem. 8vo.—V. 1519. Idem. 8vo.—V. 1527. Idem. 8vo.—V. 1555. Idem, cum notis Aldi et Mureti. 8vo.—V. 1559. Idem. 8vo.—V. 1561. Idem. 8vo.—V. 1564. Idem, cum notis Aldi, Mureti, et Mich. Bruti. 8vo.—V. 1566. Idem. 8vo.—V. 1566. Idem, cum notis D. Lambini, 4to.—V. 1570. Idem, cum notis Mureti et Bruti, 8vo.—V. 1570. Idem, cum iisdem notis. *Ex Bibl. Aldina*. 8vo.—V. 1585. Idem, cum Comm. B. Parthenii. 4to.—V. 1594. Idem. 8vo.
- B. 1586. De Laudibus Vitae rusticae Ode Horatii ab Aldo Manuccio explicata. 4to.
- V. 1546. Fr. Pedimontii in Horat. Art. poetic. Ecphrasis. 4to.
- V. 1553. Jas. de Nores in Horatii Art. poet. Interpretatio. 8vo.
- V. 1553. The same edition, with the name of Andr. Arrivabeni. 8vo.
- V. 1554. Fr. Luisini in Horatii Artem poet. Comm. 4to.
- V. 1576. In Horatii libr. de Arte poetica Aldi Man. P. F. Commentarius. 4to.
- V. 1502-3. Ovidii Opera. 3 vol. 8vo.
- V. 1515-16. Ovidii Opera. 3 vol. 8vo.
- V. 1533-34. Eadem. 3 vol. 8vo.
- V. 1515. Ovidii Libri Amatorii. 8vo. (Printed by the Juntas.)
- V. 1583. Ovidii Heroidum Epistolae, cum Scholiis. 8vo.
- V. 1588. Eadem. 8vo.
- V. 1575. Herc. Ciofani in Ovidii Metamorph. Observationes. 8vo.
- V. 1580. Ejusdem Scholia in Ovidii Halieuticon. 8vo.
- V. 1502. Lucanus. 8vo.—V. 1515. Idem. 8vo.
- V. 1523. Valerius Flaccus; Orpheus Argon. *latine*. 8vo.
- V. 1523. Silius Italicus. 8vo.
- V. 1502. Statius. 8vo.—V. 1519. Idem. 8vo.
- V. 1501. Juvenalis et Persius. 8vo.—V. 1501. Idem: a posterior reprint by many years, 8vo.—V. 1535. Idem. 8vo.
- V. 1501. Martialis. 8vo.—V. 1517. Idem. 8vo.
- V. 1517. Ausonius. 8vo.
- V. 1523. Claudianus. 8vo.
- V. 1522. Plautus. 4to.
- V. 1517. Terentius. 8vo.—V. 1521. Idem. 8vo.—V. 1541. Idem. 8vo.—V. 1545. Idem. 8vo.—V. 1553. Idem. 8vo.—V. 1555. Idem, cum notis Ant. Mureti. 8vo.—V. 1558-59. Idem, cum ejusdem notis. 8vo.—V. 1560. Idem. 8vo.—V. 1561. Idem. 8vo.—V. 1563. Idem. 8vo.—V. 1565. Idem. 8vo.—V. 1566. Idem. 8vo.—V. 1570. Idem. 8vo.—V. 1570. Idem, cum Comment. V. Cordati. *Ex Bibl. Aldina*. 8vo.—V. 1575. Idem, cum Scholiis Mureti, 8vo.—V. 1588. Idem. 8vo.—V. 1593. Idem. 8vo.
- V. 1545. L'Andria, et l'Eunucho di Terentio, trad. da Giustiniano. 8vo.
- V. 1546. Le Comedie di Terentio volgari. 8vo.
- V. 1585. Aldo Mannucci, Locutioni di Terentio. 8vo.
- V. 1517. Senecae Tragoediae. 8vo.
- V. *Without date*. Aldi Manucii ad Leonellum Pium Paraenesis. 4to.
- V. *Without date*. Aldi Manucii Musarum Panegyris. 4to.
- V. 1505. Pontani Carminum tomus prior. 8vo.—V. 1513. Idem. 8vo.—V. 1533. Idem. 8vo.

## NOTICES, ETC. OF EMINENT PRINTERS. lxxv

- V. 1518. Ejusdem Carm. tomus alter. 8vo.  
V. 1504. Cimbriaci poetae Encomiastica ad Federicum, &c. 8vo.  
V. 1505. Adriani Cardinalis Venatio. 8vo.  
V. 1505. J. Aurelius Augurellus. 8vo.  
V. 1513. Strozii poetae Pater et Filius. 8vo.  
V. 1527. Sannazarii Carmina. 8vo.—V. 1528. Eadem. 8vo.—V. 1533.—Eadem. 8vo.  
V. 1535. J. Sannazarii Opera omnia (poetica) latine scripta. 8vo.  
V. 1570. Eadem. *Ex Bibl. Aldina*. 8vo.  
V. 1529. J. Cottae Carmina; Sannazarii Ode, Elegia, &c. 8vo. (no printer's name, and not an Aldine edition.)  
V. 1538. Bern. Georgii de Paulo III. Opuscula. 4to.  
V. 1558. Ejusdem Epitaphia et Epigrammata. 4to.  
V. *Without date*. Same edition as the preceding.  
V. 1559. Bern. Georgii Periocha in publicas solemnitates. 8vo.  
V. 1546. Scip. Capicii Carmina. 8vo.  
V. 1550. Domitii Marini Carmina. 8vo.  
V. 1550-51. Lud. Pariseti Theopeiae libri sex. 8vo.—V. 1553. Ejusdem Pausithea. 8vo.  
V. 1551. Natalis Comitum de Venatione libri iv. 8vo.  
V. 1554. Nic. Liburnii Epithalamium. 4to.  
V. 1556. Bern. Tomitani Clonicus. 8vo.  
V. 1556. Ejusdem Corydon. 8vo.  
V. 1557. Hier. Faletus de Bello Sicambrico, &c. 4to.  
V. 1558. Gregorii Corradi Progne, tragoedia. 4to.  
V. 1559. J. Sadoleti et F. Sfondrati Poemata duo. 4to.  
V. 1564. Faustini Amici Bassanensis Epistola. 4to.  
R. 1573. Ad J. Boncompagnum H. Capiluppi Versus. 4to.  
V. 1583. Germani Audeberti Venetiae. 4to.  
V. 1585. Scipii Gentilis Solymeidos libri duo priores. 4to.  
*Lucae*. 1588. Lepidi Philodoxios: Fabula ab Aldo Manuccio edita. 8vo.  
R. 1592. Aldi Manuccii Carmen de Clemente VIII. 4to.  
V. 1502. Dante. 8vo.  
V. 1515. Dantè. 8vo.  
V. 1501. Petrarca. 8vo.—V. 1514. Il medesimo. 8vo.—V. 1521. Il medesimo. 8vo.—V. 1533. Il medesimo. 8vo.—V. 1546. Il medesimo. 8vo.  
V. 1541. Stanze di Ang. Politiano. 8vo.  
V. 1514. Arcadia del Sannazaro. 8vo.  
V. 1534. La medesima. 8vo.  
V. 1534. Sonetti e Canzoni del Sannazaro. 8vo.  
V. 1545. Orlando furioso di L. Ariosto. 4to.  
V. 1553. Stanze pastorali di Bald. Castiglione, e le Rime di G. Corso. 8vo.  
V. 1554. Poesie volgari di Lorenzo de' Medici. 8vo.  
B. 1557. Ant. Castellani Stanze in lode delle donne di Faenza. 4to.  
V. 1557. Sonetti morali di P. Massolo. 8vo.  
V. 1569. Rime di Annibal Caro. 4to.—V. 1572. Le dette. 4to.  
V. 1581. Rime e Prose di T. Tasso. 8vo.  
V. 1582. Le dette; parte prima e parte seconda. 12mo.  
V. 1583. Le dette. 12mo. with wood cuts.  
V. 1585. Aggiunta alle Rime e Prose di T. Tasso. 12mo.  
V. 1589. Rime di Savino Bobali Sordo. 4to.  
V. 1543. Orbecche, tragedia di G. Batt. Giraldis Cinthio. 8vo.  
V. 1547. Didone, tragedia di Lod. Dolce. 8vo.  
V. 1549. Giocasta, tragedia di Lod. Dolce. 8vo.



- V. 1549. Fabritia, comedia di Lod. Dolce. 8vo.  
 V. 1550. Comedia del Sacrificio degli Intronati. 8vo.  
 V. 1570. Nic. Guidani, Eustachia, comedia. 8vo.  
 V. 1582. Gli Straccioni, comedia di Ann. Caro. 12mo.  
 V. 1589. Gli detti. 12mo.  
 V. 1580. Aminta, di T. Tasso. 8vo.—V. 1581. Il detto. 8vo.—V. 1583. Il detto. 12mo. wood cuts.—V. 1589. Il detto. 12mo. wood cuts.—V. 1590. Il detto. 4to. with wood cuts.  
 V. 1597-8. Dom. Slatarich, Elektra, Gliubmir, Pirama i Tisbe, &c. in lingua Schiava. 4to. fig.  
 V. 1585. Calestri, tragedia di Carlo Turco Asolano. 8vo.  
 V. 1585. Agnelle, comedia del medesimo. 8vo.  
 V. 1505. Aesopi et Gabriae Fabellae, *gr. lat.* &c. fol.  
 V. 1521. Apuleius. 8vo.  
 V. 1522. Il Decamerone di Boccaccio. 4to.  
 V. 1499. Polyphili Hypnerotomachia. fol. fig.  
 V. 1545. Eadem, sub hoc titulo: La Hypnerotomachia di Poliphilo. fol. fig.  
 V. 1538. Tirante il Bianco. *Fed. Torresano*. 4to.  
 V. 1558-60. Gli egregi fatti del re Meliadus. 8vo.  
 V. 1559. La Seconda parte delle Prodezze del re Meliadus. 8vo.  
 V. 1514. Athenaeus: *graece*. fol.  
 V. 1515. Aulus Gellius. 8vo.  
 V. 1528. Macrobius, Censorinus. 8vo.  
 V. 1516. Lud. Coelii Rhodigini Lectiones antiquae. fol.  
 V. 1557. Car. Sigonii Emendationum libri duo. 4to.  
 V. 1590. Jac. Pontani Progymnasmata. 8vo.  
 V. 1515. Erasmi Moria, id est, Stultitia. 8vo.  
 V. 1508. Erasmi Adagia. folio.—V. 1520. Eadem. folio.  
*Florentiae*. 1575. Adagia A. P. Manutio expurgata. folio.—V. 1578. Eadem. 4to.—V. 1585. Eadem. 4to.  
 V. 1577. Apophthegmatum libri XII. a P. Manutio expurgata. 12mo.  
 V. 1546. Andreae Alciati Emblemata. 8vo. fig.  
 B. 1556. Gav. Sambigucii in Hermathenam Bocchiam Interpretatio, 4to.  
 V. 1503. Lucianus, Philostrati Icones, &c. *gr.* fol.  
 V. 1522. Eadem: *gr.* fol.  
 V. 1516. Luciani Opuscula: *latine*, Erasmo interprete. 8vo.  
 V. 1498. Ang. Politiani Opera. fol.  
 V. 1501. Georgius Valla de expetendis et fugiendis rebus. 2 vol. fol.  
 V. 1518-19. J. Jov. Pontani Opera soluta orat. composita. 3 vol. 4to.  
 V. 1518. Erasmi Opuscula. 8vo.  
 V. 1562. M. A. Nattaes Orationes et Opuscula. fol.  
 V. 1564. Ejusdem Opuscula alia. fol.  
 V. 1565. P. Bizzari Opuscula. 8vo.  
 V. 1578. Gasp. Contareni Opera. fol.  
 V. 1540. Nic. Machiavelli Historie Fiorentine. 8vo.—V. 1546. Le medesime. 8vo.—V. 1552. Le medesime. 8vo.—V. 1540. Libro dell' Arte della Guerra. 8vo.—V. 1546. Il detto. 8vo.—V. 1540. Il Principe. Vita di Castruccio Castracane, &c. 8vo.—V. 1546. I detti. 8vo.—V. 1540. Discorsi sopra la prima deca di Tito Livio. 8vo.—V. 1546. I detti. 8vo.  
 V. 1505. Asolani di P. Bembo. 4to.—V. 1515. I detti. 8vo.  
 V. 1541. Dialoghi di Amore, di Leone medico. 8vo.—V. 1545. I detti. 8vo.—V. 1549. I detti. 8vo.—V. 1552. I detti. 8vo.—V. 1558. I detti. 8vo.  
 V. 1588. Dav. de Pomis Enarratio Apolog. de Medico Hebraeo. 4to.

## NOTICES, ETC. OF EMINENT PRINTERS. lxxvii

- V. 1542. Dialoghi di Sperone Speroni. 8vo.—V. 1543. I detti. 8vo.—V. 1544. I detti. 8vo.—V. 1546. I detti. 8vo.—V. 1546. Another of the same date, 8vo.—V. 1550. I detti. 8vo.—V. 1552. I detti. 8vo.
- V. 1499. Epistolarum graecarum Collectio. 9 vol. 4to.
- V. 1570. Bruti Epistolae a J. Scarpa latinae factae. 8vo.
- V. 1508. Plinii Epistolae. 8vo.—V. 1518. Eadem. 8vo.
- V. 1556. Epistolae clarorum virorum. 8vo.
- V. 1538. Bern. Georgii Epistolae aliquot. 4to.
- V. 1553. Lud. Pariseti junioris Epistolarum posteriorum libri tres. 8vo.
- V. 1558. Pauli Manutii Epistolae et Praefationes. 8vo.
- V. 1560. Pauli Manutii Epist. libri iiii et Praefationes. 8vo.—V. 1561. Earundem libri v. 8vo.—V. 1569. Earundem libri viii. 8vo.—V. 1571. Earundem libri x. 8vo.
- V. 1573. Pauli Manutii Epist. libri xi. 8vo.—V. 1580. Earundem libri xii. 8vo.—V. 1580. Another edition of the same date. 8vo.—V. 1590. Eadem. 8vo.
- V. 1570. Franc. Sirenac Epistola ad Nic. Ormanetum. 4to.
- V. 1570. Ejusdem Epist. ad Jac. Foscarenum. 4to.
- V. 1542. Lettere volgari di diversi nobilissimi huomini. Libro primo. 8vo.—V. 1543. Le dette. 8vo.—V. 1544. Le dette. 8vo.—V. 1545. Le dette. 8vo.—V. 1546. Le dette. 8vo.—V. 1548. Le dette. 8vo.—V. 1549-50. Le dette. 8vo.—V. 1551. Le dette. 8vo.—V. 1553. Le dette. 8vo.—V. 1554. Le dette. 8vo.—V. 1560. Le dette. 8vo.
- V. 1545. Le dette, Libro secondo. 8vo.
- V. 1545. Another edition, of the same date, 8vo.—V. 1546. Le dette. 8vo.—V. 1548. Le dette. 8vo.—V. 1549. Le dette. 8vo.—V. 1550. Le dette. 8vo.—V. 1551. Le dette. 8vo.—V. 1553. Le dette. 8vo.—V. 1554. Le dette. 8vo.—V. 1556. Le dette. 8vo.—V. 1560. Le dette. 8vo.
- V. 1564. Le dette. Libro primo e secondo, con la giunta d'un terzo. 3 vols. 8vo.—V. 1567. Le dette. 3 vols. 8vo.
- V. 1500. Epistole di Sancta Catharina da Siena. fol.
- V. 1548. Le dette. *Fed. Torresano*. 4to.
- V. 1550-51. Lettere di P. Bembo. Volume secondo. 8vo.
- V. 1582. Lettere facete raccolte da D. Atanagi e F. Turchi. 2 vol. 8vo. *Fabio e Agostino Zopini*.
- V. 1556. Tre libri di Lettere volgari di P. Manutio. 8vo.—V. 1560. Le dette, in quattro libri. 8vo.
- R. 1592. Lettere volgari di Aldo Mannucci. 4to.
- V. 1572. Lettere familiari di A. Caro. Tomo primo. 4to.
- V. 1574. Le dette. Tomo primo. 4to.
- V. 1575. Le dette. Tomo secondo. 4to.

## HISTORY.

- V. 1516. Strabo de Situ orbis: *gr.* fol.
- V. 1502. Stephanus de Urbibus: *gr.* fol.
- V. 1518. Pomp. Mela, Julius Solinus, Antonini Itinerarium, etc. 8vo.
- V. 1590. Discorso di Cosmographia in dialogo. 8vo.
- V. 1595. Il detto. 8vo.
- V. 1547. Isolario di Bened. Bordone. *Fed. Torresano*. fol.
- R. 1596. Petri et Paulli Manucc. Transsilvaniae Descriptio. 4to.
- V. 1543. Viaggi alla Tana, in Persia, etc. 8vo.
- V. 1545. I detti. 8vo.
- V. 1576. P. Clarantis Epitome in libr. de Paschatis Chronologia. 4to.

- V. *Without date*. Copies of the preceding edition.  
V. 1522. Justinus; Aemilius Probus. 8vo.  
V. 1581. De Vitis Sanctorum ab Aloysio Lipomano scriptis, et a F. L. Surio emendatis et auctis, 6 vol. fol.  
V. 1591. Conversio et Passio Afræ, Hilariae, Dignae, etc. a M. Velæro. 4to.  
V. 1558. Ordine de Cavalieri del Tosone. 4to.  
V. 1502. Herodotus: *gr.* fol.  
V. 1502. Thucydides: *gr.* fol.  
V. 1560. Dion. Halicarnassei de Thucyd. Hist. Judicium: *lat.* 4to.  
V. 1525. Xenophontis Opera: *gr.* fol.  
V. 1503. Xenophontis Omissa, Hist. graeca. Gemistus, Herodianus, etc. *gr.* fol.  
V. 1503. Gemistus, Herodianus, etc. *gr.* fol.  
V. 1516. Pausanias: *gr.* fol.  
V. 1520. Quintius Curtius. 8vo.  
V. 1518-19-20-21-33. Titus Livius, Florus, Polybius. 5 ol. 8vo.  
V. 1520-21. Titus Livius, Florus, Polybius. fol.  
V. 1555. T. Livius, cum Scholiis Sigonii, folio.—V. 1566. Idem. folio.—  
V. 1571. Idem. folio. (Unquestionably the same as the following.)—  
V. 1572. Idem. folio.—V. 1591. Idem. folio. (If editions of this date are really extant, they are the same as that of 1592, which follows.)—  
V. 1592. Idem. folio.  
V. 1555. Car, Sigonii Fasti consulares. fol.  
V. 1556. Idem, cum Commentario. fol.  
V. 1556. The same edition, with the name and mark of Giord. Zileti, folio.  
R. 1601. Aldo, Discorsi sopra Tito Livio. 8vo.  
V. 1571. Velleius Paterculus, c. Scholiis Aldi Manutii. P. F. 8vo.  
V. 1509. Sallustius. 8vo.—V. 1521. Idem. 8vo.—V. 1557. Idem. 8vo.—  
V. 1560. Idem. 8vo.—R. 1563. Idem. 8vo.—V. 1563. Idem. 8vo.—  
V. 1564. Idem. 8vo. (A very doubtful edition.)—V. 1567. Sallustius. 8vo.—V. 1573. Idem. 8vo.—V. 1577. Idem. 8vo.—V. 1588. Idem. 8vo.  
V. 1545. Appiano Alessandrino, trad. da Aless. Braccio. 3 parts. 8vo.  
V. 1551. Il detto. 3 parts, 8vo.—V. 1513. J. Caesaris Commentaria. 8vo.—  
V. 1519. Eadem. 8vo.—V. 1559. Eadem. 8vo.—V. 1561. Eadem. 8vo.—  
V. 1564. Eadem, cum Scholiis Mich. Bruti. 8vo.—V. 1565. Eadem. 8vo. (A very doubtful edition.)—V. 1566. Eadem. 8vo.—V. 1569. Eadem. *Ex Bibl. Aldina*. 8vo.—V. 1570. Eadem. 8vo.—V. 1571. Eadem. 8vo.—V. 1575. Eadem. 8vo.—V. 1576. Eadem. 8vo. (The same as that of 1575, with a new date.)—V. 1588. Eadem. 8vo.  
V. 1547. Commentarii di Caio Giulio Cesare. 8vo.—V. 1556. I detti. 8vo.  
V. 1534. Tacitus. 4to.  
V. 1516. Suetonius, Aurelius Victor, Eutropius, edente Egnatio. 8vo.—V. 1321. Idem. 8vo.  
V. 1546. Vita di Marco Aurelio imperadore. 8vo.  
V. 1516. Historiae Romanae Scriptores, edente Egnatio. 8vo.—V. 1519. Idem. 8vo.  
V. 1524. Herodianus: *gr. lat.* 8vo.  
V. 1589. Gasp. Contareus de Republica et Magistratibus Venetorum. 4to.  
V. 1591. Republica et Magistrati di Venetia, di Gasp. Contarini. 8vo.  
V. 1551. P. Bembi Historia Veneta. fol.  
V. 1547. Bern. Georgii Epitome Princip. Venetorum. 4to.  
B. 1586. Aldo Mannucci, Vita di Cosmo de' Medici. fol.  
R. 1590. Aldo Mannucci, Vita di Castruccio Castracani. 4to.

## NOTICES, ETC. OF EMINENT PRINTERS. lxxix

- V. 1572. Hieron. Rubei Historia Ravennatensis. fol.  
R. 1565. Camillo Persio, Congiura de' Baroni contro Ferdinando. 4to.  
V. *Without date*. Alex. Benedicti Paeantii Diaria de bello Carolino. 4to.  
V. 1575. Vita di Carlo v, da Alf. Ulloa. 4to.  
V. 1542. Caroli v Expeditio in Africam. *Franc. Torr. de Asula*. 8vo.  
V. 1594. M. Velseri rerum August. Vindelic. Libri octo. fol. fig.  
V. 1558. Historia delle cose occorse nel regno d'Inghilterra. 8vo.  
V. 1595. Vinc. Pribevo Origine et successi degli Slavi. 4to.  
V. 1539. Libri tre delle cose de Turchi. 8vo.  
V. 1541. P. Giovio, delle cose de Turchi. Gambini Vita di Scanderberg. 8vo.  
V. 1502. La Vita et Sito de' Zichi. 8vo.—V. 1502. The same in Gothic Letters. 8vo.  
V. 1571. Ric. Streinnius de Gentibus et Familiis Romanorum. 4to.  
V. 1591. R. Streinnius de Gentibus et Familiis Romanorum. 8vo.  
V. 1565. Jac. Taurelli exquisitior Patronymia. 4to.  
V. 1590. M. Velseri Inscriptiones antiquae Aug. Vindelic. 4to.  
V. 1591. Fragmenta Tabulae antiquae ex Peutingerorum Bibliotheca. 4to. fig. en bois.  
V. 1560. Aeneae Vici Comment. in Imper. Rom. numismata. fig.  
V. 1562. Idem. 4to. fig.  
V. 1558. Augustarum Imagines et Vitae, ab Aenca Vico. 4to. fig.  
V. 1522. G. Budaeus de Asse. 4to.  
V. 1557. P. Manutii Antiq. Rom. Liber de Legibus, folio.—V. 1557. Ejusdem altera editio, paulo auctior, folio.—V. 1559. Idem, cum indice, 8vo.—V. 1569. Idem. 8vo.  
V. 1581. Antiq. Roman. Paulli Manuccii Liber de Senatu. 4to.  
R. 1585. Antiq. Roman. Paulli Manuccii Liber de Civitate Romana. 4to.  
B. 1585. P. Manutius de Comitibus Romanorum. fol.  
V. 1573. Luc. Paetus de Mensuris et Ponderibus Romanorum. fol. fig.  
V. 1573. Idem. 4to. fig.  
V. 1576 Aldus, de Quaesitis per Epistolam. 8vo.  
V. *Without date*. Aldo Manuccio Illustratione di un lapide di Gordiano. 4to.  
V. *Without date*. Academiae Aldinae Lex : *graece*. A single leaf. folio.  
R. 1562. Matth. Curtius de Prandio. 4to.  
R. 1566. Idem. 8vo.  
V. 1498. Catalogus librorum ab Aldo impressorum. folio.  
V. 1503. Secundus ejusdem Catalogus. fol.  
V. 1513. Tertius ejusdem Catalogus longe auctior. fol.  
V. 1563. Index librorum qui in Aldina officina impressi sunt. 4to.  
V. 1503. Aldi Monitum in Lugdunenses typographos. fol.  
V. *Without date*. Academiae Aldinae Lex : *graece*. fol.  
V. 1558. Somma delle Opere che ha da mandare in luce l'Academia Venetiana. fol.  
V. 1559. Summa librorum quos in lucem emittet Academia Veneta. 4to.  
V. 1557-58-59-60. Twenty-nine tracts, 4to, each containing only a few leaves, but all relative to the Venetian Academy and its government. They are particularly described by Renouard, *Annales de l'Imprimerie des Aldes*, Suppl. pp. 76-83.  
V. 1558. Indice de' libri stampati per l'Academia Veneta. fol.  
V. 1558. Index librorum Academiae Venetae.  
V. 1558. Opere che ha l'Academia Venetiana inviate alla Fiera di Francofort.  
R. 1564. Index librorum prohibitorum. 4to.  
R. 1564. Another edition, of the same date, 4to.  
V. 1564. Idem. 8vo.  
V. 1519. Plutarchi Parallela : *gr.* fol.

at Leyden, in 1652, 1653, and 1654, and afterwards *alone* from 1653 to 1661.

6. **LOUIS II.** (the son of Isaac) printed at Amsterdam, alone, from 1640 to 1655, and after that year in partnership with Daniel, until July 1662, when the former died.

7. **DANIEL**, the son of Bonaventure, having printed first at Leyden, in partnership with John from 1652 to 1654, and afterwards at Amsterdam in partnership with Louis from 1655 to 1662, continued to carry on business *alone* from the last mentioned year, until his death, Sept. 13th, 1680. His widow printed only a short time longer.

The Elzevir editions have long and deservedly been esteemed for the clearness, delicacy, and perfect equality of the characters, for their close position together on a solid and very white paper, and the excellence of the press-work. The following is

### A CATALOGUE

#### *Of the Greek, Latin, and French Authors,*

Executed by this learned family of Printers.

In 12mo.

- |   |  |
|---|--|
| Augustini (S.) Confessionum libri. Lugd. Bat. 1675, 1 vol.                  | Claudian (Cl.) Opera. Lugd. Bat. 1650, 1 vol.  |
| Auli-Gellii Noctes Atticæ. Amst. 1651, 1 vol.                               | Commines: (Philippe de) ses Mémoires. Leyde, 1648, 1 vol.                                  |
| Barclaii (Jo.) Satyricon. Lugd. Bat. 1637, 1 vol.                           | Conciones et Orationes ex historicis latinis excerptæ. Amst. 1649, 1 vol.                  |
| — Ejusd. Argenis. Lugd. Bat. 1630, 1 vol.                                   | — Idem opus. Amst. 1663 vel 1673, 1 vol.   |
| Bassompierre: ses Mémoires. Cologne (Hollande), 1665, 3 vol.                | Curtii Rufi (Quinti) Historiæ. Lugd. Batav. 1633, 1 vol.                                   |
| Bassompierre: ses Ambassades. Cologne (Hollande), 1668, 2 vol.              | Davidis Psalterium. Lugd. Bat. 1653, 1 vol.  |
| Baudii (Dominici) Amores. Amst. 1638, 1 vol.                                | Erasmi (Desiderii) Adagiorum Epitome. Amst. 1650, 1 vol.                                   |
| Boccacio. (Giov.) Il Decamerone. (Amst.) 1665, 1 vol.                       | Erasmi Colloquia. Lugd. Bat. 1636, 1 vol.  |
| Bonarelli. La Filli di Sciro, favola pastorale. Amst. 1678, 24to. fig.      | Flori (L. Annæi) Historia romana. Lugd. Bat. 1638, 1 vol.                                  |
| Buchanani (Georgii) Poëmata. Lugd. Batav. 1628, 24to.                       | Grotii (Hug.) Opus de Veritate Religionis Christianæ. Lugd. Bat. 1662, 1 vol.              |
| Cæsar (Caii Jul.) Commentaria. Lugd. Bat. 1635, 1 vol.                      | Guarini. (Batt.) Il Pastor Fido. Amst. 1678, 24to. fig.                                    |
| Celsi (Corn.) de Medicinâ libri viij. Lugd. Bat. 1657, 1 vol.               | Heinsii (Dan.) et Jo. Rutgersii Poëmata varia. Lugd. Bat. 1653, 1 vol.                     |
| Charron. (Pierre) De la Sagesse, trois livres. Leyden, without date, 1 vol. | Hobbes. (Th.) Elementa philosophica de Cive. Amst. 1647 vel 1650 vel 1660 vel 1669, 1 vol. |
| — The same. Leyden, 1646, 1 vol.  | Hobbes. Le Corps politique, ou Eléments de la loi morale et                                |
| — The same. Leyden, 1656, 1 vol.  |  |
| — The same. Amst. 1662, 1 vol.  |  |
| Ciceronis Opera. Lugd. Bat. 1642, 10 vol.                                   |  |

## NOTICES, ETC. OF EMINENT PRINTERS. lxxxii

Suetonius, 1508, 1520:

Terentius, *absque anno*, 1523.

Theophanes, cum Prudentio, *absque anno*.

Theophrastus, Latine, *absque anno*.

Valerius Maximus, *absque anno*, 1508, 1512.

Vegetius, 1523.—Cum Pomp. Mela, &c. *absque anno*.

P. Victor cum Justino, 1510.

Virgilius, *absque anno*.

Vitruvius, 1523.

Xenophon, Latine, *absque anno*.

M. Renouard has given interesting details relative to these counterfeits of the Aldine Editions. Consult his *Annales*, tom. ii. pp. 191—211, and *Supplément*, pp. 85—92.

---

### V. SEDAN EDITIONS.

(Referred to, page 341.)

These editions were executed by John Jannon, a celebrated printer at Sedan, in the 17th century: they are highly valued, and in much request on account of the smallness and neatness of the type; which has thence been termed *Sedanoise*, and corresponds with our *Diamond* type. The Sedan editions most known, are

VIRGILII Opera, ad Jac. Pontani Castigationes excusa. 1625. 32mo. Brought 4*l.* 14*s.* 6*d.* at Dr. Heath's sale. (No. 3964.)

HORATII Opera, ex recensione Petri Nannii. 1627. 32mo.—Sold for the same sum, at the same time. (No. 4010.)

NOVUM TESTAMENTUM, græce. 1628. 32mo.—Sold for 1*l.* 10*s.* at Dr. Heath's sale. (No. 443.)

LA SAINTE BIBLE (the Geneva Version). 1633. 2 vols. 12mo.

The Sedan editions are remarkably correct; but copies in fine condition are not often to be obtained. They are frequently either stained, or cut down in binding.

---

### VI. ELZEVIR EDITIONS.

(Referred to, page 341.)

Out of twelve printers of the family of Elzevir, who exercised their art in Holland in the course of the 17th century, SEVEN have distinguished themselves by the number and beauty of their editions, viz.:—

1. LOUIS ELZEVIR, at Leyden: he printed from 1595 to 1616, and was the first who distinguished the vowels *u* and *i* from the consonants *v* and *j*. The round *U*, and *J* with a tail, were introduced among the capitals by Lazarus Zetner, a printer of Strasburg, in 1619. Louis Elzevir was succeeded by

2. ISAAC, who printed at Leyden from 1617 to 1628.

3, 4. BONAVENTURE and ABRAHAM ELZEVIR, brothers and partners, printed at Leyden, from 1626 to 1652, in which year they died. To them we owe the pretty 12mo editions of the Classics, and the collection of authors who have written the histories of almost every state in the world, which collection is sometimes added to the collection of Classics.

5. JOAN, the son of Abraham Elzevir, printed in partnership with Daniel,

authors ; which, though they do not necessarily form a part of this collection, yet may be annexed to it. See his *Manuel du Libraire*, tom. iii. pp. 372—377.]

## VII.—COLLECTION

### *Of Authors ad Usum Delphini.*

Under this term is comprised the collection of classic authors, on which commentaries were written, and editions of them were printed with the utmost care, for the use of the Dauphin, towards the close of the 17th and the beginning of the 18th century. The idea of forming such a collection originated with the Duc de Montausier, governor of the Dauphin; and the design was carried into execution chiefly under the direction of Huet, with some assistance from Bossuet. The collection forms strictly 62 vols. But in order to complete it, the Callimachus of 1675 must be added, as well as Danet's Dictionary of Roman Antiquities, which, however, is now superseded as a book of reference by numerous other similar works. The authors and editions are as follow, all uniformly printed in 4to.

Apuleius. (Lucius) Parisiis, 1688, 2 vol.	Florus. (Luc. Ann.) Parisiis, 1674, 1 vol.
Anlus-Gellius. Parisiis, 1681, 1 vol.	Horatius Flaccus. (Quintus) Parisiis, 1691, 2 vol.
Aurelius Victor. Parisiis, 1681, 1 vol.	Justinus. Parisiis, 1677, 1 vol.
Ausonius. Parisiis, 1730, 1 vol.	Juvenalis (D. Jun.) et Aul. Persius. Lutetiæ Parisior. 1684, 1 vol.
Boetius. Parisiis, 1680, vel 1695, 1 vol.	Livius. (Titus) Parisiis, 1679, et ann. seqq. 5 tom. in 6 vol.
Cæsar. (Caius Julius) Lutetiæ Parisior. 1678, 1 vol.	Lucretius Carus. (Tit.) Parisiis, 1680, 1 vol.
Callimachus. Parisiis, 1675, 1 vol.	Martialis. (Valerius) Parisiis, 1680 1 vol.
Catullus, Tibullus et Propertius. Parisiis, 1685, 3 parts, in 1 vol.	Manilius. (Mar.) Parisiis, 1679, 1 vol.
Ciceronis (Mar. Tull.) Libri Oratorii. Parisiis, 1687, 2 vol.	Ovidius. (Pub.) Lugd. 1686—1689, 4 vol.
Ciceronis Orationes. Parisiis, 1684, 3 vol.	Panegyrici Veteres. Parisiis, 1676, 1 vol.
Ciceronis Epistolæ ad familiares. Parisiis, 1685, 1 vol.	Paterculus. (Caius Vell.) Parisiis, 1675, 1 vol.
Ciceronis Opera philosophica. Parisiis, 1689, 1 vol.	Phædrus. Parisiis, 1675, 1 vol.
Claudianus. (Cl.) Parisiis, 1677, 1 vol.	Plautus. (M. A.) Parisiis, 1679, 2 vol.
Cornelius Nepos. Parisiis, 1675, 1 vol.	Plinius. (Caius) Parisiis, 1685, 5 vol.
Curtius. (Quint.) Parisiis, 1678, 1 vol.	Pompeius Festus. (Sextus) Parisiis, 1681 or 1692, 1 vol.
Danetii (Petri) Diction. Antiquitatum romanarum. Parisiis, 1698, 1 vol.	— Idem. Amst. 1699, 1 vol.
Dictys Cretensis. Parisiis, 1680, vel Amst. 1702, 1 vol.	Prudentius. (Aur.) Parisiis, 1687, 1 vol.
Eutropius. Parisiis, 1683 vel 1726, 1 vol.	Sallustius. (C. Crisp.) Parisiis, 1674, 1 vol.

## NOTICES, ETC. OF EMINENT PRINTERS. lxxxiii

- |  |   |
|--|---|
| <p>civile, trad. en franç. par S. Sorbière. Leyde, 1652, 1 vol.</p> <p>Horatii Flacci Opera. Lugd. Bat. 1629, 3 tom. 1 vol.</p> <p>— Eadem. Amst. 1676, 1 vol.</p> <p>Justini Historiarum ex Trogo Pompeio lib. xlv. Lugd. Bat. 1640, 1 vol.</p> <p>Justiniani imperat. Institutionum lib. iv. Amst. 1676, 24to.</p> <p>Kempis (Thomæ à) de Imitatione Jesu-Christi lib. iv. Lugd. Bat. sine anno. 1 vol.</p> <p>Laus Asini, edente D. Heinsio. Lugd. Batav. 1629, 24to.</p> <p>Livii (Titii) Historiæ. Lugd. Bat. 1634, 3 vol. vel 1645, 4 vol.</p> <p>— Eadem. Amst. 1678, 1 vol.</p> <p>Lucain. La Pharsale, trad. du lat. en vers franç. par Brébeuf. Leyde, 1658, 1 vol.</p> <p>Mahomet, L'Alcoran, trad. en franç. par du Ryer. La Haye, 1685, 1 vol.</p> <p>Marino. (Giov. Batt.) L'Adone. In Amst. 1678, 4 vol. 24to. fig.</p> <p>Menagii (Ægidii) Poëmata. Amst. 1663, 1 vol.</p> <p>Moyne. (Pierre le) La Galerie des Femmes fortes. Leyde, 1660, 1 vol.</p> <p>Nostradamus: ses vraies Centuries et Prophéties. Amst. 1668, 1 vol.</p> <p>Ovidii Nasonis (Publii) Opera. Lugd. Batav. 1629, 3 vol.</p> <p>Owen (J.) Epigrammata. Lugd. Bat. 1647, 24to.</p> <p>Palæphatus de Incredilibus, gr. lat. Amst. 1649, 1 vol.</p> <p>Pascal (Blaise) Les Provinciales. Cologne, 1657, 1 vol.</p> <p>Paterculi (Velleii) Historia romana. Lugd. Bat. 1639, 1 vol.</p> <p>Péréfixe (Hardouin de) Histoire de Henri-le-Grand. Amst. 1661, 1 vol.</p> <p>— The same. Amst. 1664, 1 vol.</p> <p>Plinii Secundi Historiæ naturalis</p> | <p>libri xxxvij. Lugd. Bat. 1635, 3 vol.</p> <p>Plinii Secundi Epistolæ. Lugd. Bat. 1640, 1 vol.</p> <p>Prudentii Clementis (A.) Opera. Amst. 1667, 1 vol.</p> <p>Polydori Vergilii de Inventoribus Rerum lib. Amst. 1671, 1 vol.</p> <p>Rabelais: (Fr.) ses OEuvres (Hollande), 1663, 2 vol.</p> <p>Regnier: (Math.) ses Satires et autres OEuvres. Leyde, 1642, ou 1652, 1 vol.</p> <p>Rochefoucauld: (de la) ses Mémoires sur les Brigues à la mort de Louis XIII, etc. Cologne, 1662, 1 vol.</p> <p>Salerne. (Eschole de) 1651, 1 vol. rare.</p> <p>Sallustii (Caii Crispi) Conjuratio Catilinæ et Bellum Jugurthinum. Lugd. Bat. 1634, 1 vol.</p> <p>Senecæ (Lucii Annæi) Philosophi Opera. Lugd. Bat. 1640, 3 vol.</p> <p>Senecæ (L. Ann.) Tragœdiæ. Amst. 1678, 16mo.</p> <p>Sulpicii Severi Historia sacra. Lugd. Batav. 1635, 1 vol.</p> <p>Taciti (Corn.) Opera. Lugd. Bat. 1634 vel 1640, 1 vol.</p> <p>Tasso. La Gerusalemme liberata. In Amst. 1678, 2 vol. 24to. fig.</p> <p>— L'Aminta del med. In Amst. 1678, 24to. fig.</p> <p>Terentii (Pub.) Comœdiæ sex. Lugd. Bat. 1635, 1 vol.</p> <p>Testamentum (Novum) græcum. Lugd. Bat. 1624 vel 1633 vel 1641, 1 vol.</p> <p>Vie de Gaspar de Coligny. Leyde, 1643, 1 vol.</p> <p>Virgilii Maronis (Publii) Opera. Lugd. Bat. 1636, 1 vol.</p> <p>— Eadem. Amst. 1676, 1 vol.</p> |
|--|---|

Of the above editions the following are most rare and valuable :—

1. *Cæsar*, 1635. In this *genuine* edition, the page which ought to be numbered 149, is marked 153.—2. *Terentius*, 1635. In this *genuine* edition, page 104 is numbered 108, and the names of the *Dramatis Personæ* are printed in red ink. 3. *Thomas a Kempis sine anno*, but which must have been executed between the years 1652 and 1654. The editions above enumerated form what is considered *the* Elzevir collection: but M. Brunet has given a copious list of editions, printed in a small size by the Elzevirs, of other



The New Testament is included in the above collection, because superintended by Maittaire. The Livy of 1722 is also added, on account of its copious index; which, though ascribed to Maittaire, was not executed by him. The neatness of the type, the correctness of the text, and above all the very copious and excellent *indices* which accompany it, have conferred the highest celebrity on Maittaire's Classics, which were all published by Tonson and Watts, and when complete, form 27 vols. 12mo. The Iliad of Homer, Plautus, and Sophocles, which (being published by the same booksellers) are by some bibliographers added to this collection, form no part of it. Maittaire publicly disavowed the Sophocles. *Large paper* copies of his Classics are extremely rare and dear.

---

## IX.—COMININE EDITIONS

*Published at Padua, in 4to and 8vo.*

Boetius. Patavii, 1721-1744, 8vo.	Macrobius. Ibid. 1736, 8vo.
Catullus. Ibid. 1737, 4to.	Manilius. Ibid. 1743, 8vo.
— Epithalamium, cum ital. vers.	Plautus. Ibid. 1722-1764, 2 vol. 8vo.
Parisotti. Ibid. 1731, 8vo.	Propertius. Ibid. 1755, 2 vol. 4to.
Celsus. (Corn.) Ibid. 1722-1751, 12 vol. 8vo.	Publius Syrus. Ibid. 1740, 8vo.
Cornelius Nepos. Ibid. 1720-21-27-31-33, 8vo.	Quintilianus. Ibid. 1736, 2 vol. 8vo.
S. Gaudentii et alior. Sermones.	Sallustius. Ibid. 1722, 8vo.
Ibid. 1720, 4to.	Tacitus, cum ital. vers. Davanzati.
Lucilius. Ibid. 1735, 8vo.	Ibid. 1755, 4to.
Lucretius. Ibid. 1721-1751, 8vo.	Tibullus. Ibid. 1749, 4to.
	Valerius Flaccus. Ibid. 1720, 8vo.
	Virgilius. Ibid. 1738, 8vo.

Joseph Comino, from whom the preceding are usually termed *Cominian* or *Cominine* editions, was a celebrated printer at Padua, in the 17th century: his ability in the typographic art procured him the direction of the famous Cominine printing-office, established there in 1717 by the learned brothers Gaetano and Giov. Antonio Volpi. These defrayed the expences of the Cominine printing office, and by their learned labours raised its character to a high rank among the *literati* of Europe. The Cominine editions are distinguished for the correctness of the text, the excellence of the notes with which most of them are illustrated, the neatness of the type, beauty of the paper, and the neatness of the presswork. They are consequently in great request and very dear.

---

## X.—LIST OF THE LATIN AUTHORS,

PRINTED AT LONDON,

By J. BRINDLEY—All in 18mo.

Cæsar. 1744, 2 vol.	Cornelius Nepos. 1744, 1 vol.
Catullus, Tibullus et Propertius.	Curtius. (Quintus) 1746, 2 vol.
1749, 1 vol.	Horatius Flaccus. 1744, 1 vol.

## NOTICES, ETC. OF EMINENT PRINTERS. lxxxvii

Juvenalis (D. J.) et A. Persii Flacci Satyræ. 1744, 1 vol.	Sallustius Crispus. (Cains) 1744, 1 vol.
Lucanus. (Marc. Ann.) 1751, 2 vol.	Tacitus. (Corn.) 1760, 4 vol.
Lucretius. 1749, 1 vol.	Terentius. (Pub.) 1744, 1 vol.
Ovidius. 1745, 5 vol.	Virgilius Maro. (Pub.) 1744, 1 vol.
Phædrus. 1750, 1 vol.	

These editions are very neat: but complaints have been frequently (and certainly with some reason) made, that the type is so fine, as to fatigue the eye in reading. Brindley's editions therefore are not in very great request.

### XI.—CLASSIC AUTHORS,

PUBLISHED BY

MM. COUTELIER AND BARBOU.

The idea of forming this collection was first conceived about the middle of the last century, by M. Lenglet Dufresnoy, with a view of substituting them for the Elzevir Editions, which were then becoming rare. The undertaking was commenced by Coutelier and some other printers, who published many beautiful editions of the Latin classics, several of which were edited by M. E. A. Philippe de Pretot. Barbou having purchased their stock, made it the basis of the fine collection of which we are about to give an account, and added numerous other authors to it. The editions are uniformly in 12mo. For most of the brief critical notices subjoined, we are indebted to M. Brunet.

*Cæsar's Opera.* 1755, 2 vols. 12mo.

The first Latin author printed by Barbon.

*Catullus, Tibullus, et Propertius.*—1754.

*Ciceronis Opera.* 1768, 14 vols.

A remarkably correct and beautiful edition: it was edited by M. Lallemand.

*Cornelius Nepos.* 1767.

The edition of 1748, which was printed by Simon, is preferable.

*Eutropius.* 1754.

The same edition as that of Delatour in 1746: it has only a new title-page and frontispiece. The reprint of 1793 is less beautiful, but contains the addition of Aurelius Victor.

*Quintus Horatius Flaccus.* 1775.

This edition was superintended by M. Lallemand, and is preferable

to that of Valart, published in 1763.

*Justinus.* 1770.

*Juvenalis et Persius.* 1754.

The same edition as that of 1747. The edition of 1775 is equally good.

*Titus Livius.* 1775.

One of the best edited classics of this collection.

*M. Annæus Lucanus.* 1767.

*Titus Lucretius Carus.* 1754.

*Martialis Epigrammata.* 1754, 2 vols.

*Publius Ovidius Naso.* 1762, 3 vols. 1793, 3 vols.

*Velleius Paterculus,* 1777.—*Florus,* 1776, 2 tomes in one vol.

Velleius Paterculus was separately printed in 1746; and the same edition was republished, with a new title, in 1754.

*Phædri Fabulæ,* 1754.

The same as the edition of 1753. Another edition, *cum supplementis* Gabr. Brotier, was published in 1793.

*Plauti Comædiæ*. 1759. 3 vols.

*Plinii Hist. Naturalis*. 1779, 6 vols.

*Plinii Epistolæ*. 1769. Reprinted 1788.

These editions of Plautus and Pliny Junior are greatly admired for their beauty and correctness.

*Quintus Curtius*. 1757.

*Sallustius*. 1754.

The same edition as that of 1744: the reprints of 1761 and 1774 are equally good.

*Selecta Senecæ Philosophi Opera*.—1761 or 1790.

*Cornelius Tacitus*. 1760, 3 vols.

Dr. Harwood pronounces this to be "one of the most beautiful and correct of all Barbou's classics." It was edited by M. Lallemand. The reprint of 1793 is less beautiful.

*Publius Terentius Afer. Le Larp*, 1753, 2 vols.

*P. Virgilius Maro*, 1754, 3 vols.

The same edition as that of Coutelier, in 1745.

—1767, 2 vols. XX.  
—1790, 2 vols., a good edition.

To complete the series of the Barbou editions, the following should be added:

*Novum Jesu Christi Testamentum*.—1767, or 1785.

*Amœnitates Poeticæ*. 1757, or 1779.

The second edition is the most complete.

*F. Jos. Desbillons Fabulæ*. 1759, 1769, 1778.

The last edition is the most complete.

*Erasmii Encomium Moria*.—Thomæ Mori Utopia, 1777, 2 tomes in 1 vol.

*Th. à Kempis De Imitatione Christi*, lib. IV. recens. Valart, 1758, 1764, or 1773.

The edition by M. Beauzée, 1789, is preferable to either of the preceding. A French version of the *Imitation* was published by M. Valart, 1759, or 1780: but Beauzée's translation, 1789, or 1801, is equally good.

*Jac. Masenii Sarcotis, et Caroli V. imperatoris Panegyris, &c.* 1757, or 1771.

*Math. Casimir Sarbievii. Carmina*, 1759.

This edition is preferable to that of 1791.

*Jac. Vanierii Prædium Rusticum*. 1786.

This edition contains a life of Vaniere, which does not appear in that of 1774 in small 8vo.

*Meursii (Nich. Chorier) Elegantia Latini Sermonis*. 1757, 2 tom.

*Tablettes Geographiques pour l'intelligence des historiens et des poètes Latins* (par Philippe de Pretot). Paris, 1755, 2 vols. 12mo.

This last work, though not usually reckoned as one of the Barbou series, ought to enter into it, being printed in the same style and form as the rest of this collection. This is announced in the author's prefatory letter, which is followed by a brief notice of such maps as are most necessary for the study of geography, together with the authors' names. The *Tablettes Geographiques* treat of all the names of places mentioned in the historians and poets, whose works form the Barbou collection. (Peignot, Rep. Bibl. Univ. p. 237).

## XII.—ROMAN CLASSICS

PUBLISHED BY

MESSRS. HAUDE AND SPENER, AT BERLIN.

This series of the Roman Classics was commenced with the same design, and nearly on the same scale, as the editions of Coutelier and

## NOTICES, ETC. OF EMINENT PRINTERS. lxxxix

**Barbou**: circumstances, however, appear to have been unfavourable to its execution, as no more than thirty-three volumes have been published, in small 8vo, between the years 1748 and 1772. The works are neatly and correctly printed, and consist of the following authors, edited by J. P. Miller.

M. Tullius Cicero. 1748, 4 vols. (Opera Rhetorica & Orationes.)	C. Crispus Sallustius, et Julius Ex. Superantius (de Marii, Lepidi, et Sertorii bellis civilibus). 1751.
M. T. Cicero. 1772, 4 vols. (Opera Philosophica.)	C. Suetonius Tranquillus. 1762.
L. Annæus Florus. 1750.	C. Cornelius Tacitus. 1770.
Quintus Horatius Flaccus. 1761.	P. Terentius. 1749.
Justinus. 1748.	Valerius Maximus. 1753.
Juvenalis et Persius. 1749.	C. Velleius Paterculus. 1756.
P. Ovidius Naso. 1757, 4 vols.	P. Virgilius Maro. 1753.
Phædrus. 1753.	To these should be added,
M. Accius Plautus. 1755, 3 vols.	Polyseni Stratagemata, Gr. Lat. (edente Mursinna). 1756, 8vo.
C. Plinius Secundus. 1766, 5 vols.	
Quintus Curtius. 1770.	

## XIII.—EDITIONS OF THE CLASSICS

EXECUTED BY

**ROBERT AND ANDREW FOULIS, AT GLASGOW.**

Of the early life of these eminent printers, nothing certain is known. Robert printed his first work in 1740, and, in conjunction with his brother, brought out numerous editions between that period and 1774, when the latter died: Robert died in 1776. Elegance and correctness in an eminent degree characterize their various publications; some of which may justly challenge competition with those of Barbou and Bodoni. The following are the principal classics edited by them:

Æschylus. 1746, 4to. et 12mo.	addition of Theophrastus's Cha- racters. 1748, 1758, 12mo.
Anacreon. 1751, 1757, 12mo.	Euclidis Elementa, cura Simson. 1756, 4to.; 1762, 8vo.
Marcus Antoninus. 1744, 1751.	Herodotus, Gr. Lat. 1761, 9 vols. 12mo.
Aristotelis Poetica. 1745, 12mo.	Homeri Opera, Gr. 1756—58, 4 vols. folio.
With Goulston's Latin version.	One of the most splendid and correct productions of the Foulis press.
Callimachus. 1755, folio.	Homeri Ilias, Gr. 1747, 2 vols. 4to. 1778. 2 vols. 12mo.
A splendid work.	Horatii Opera. 1744, 12mo.
M. Tullius Cicero. 1749, 20 vols.	An immaculate edition: the sheets, it is well known, were hung up in the college of Glasgow, as they
Cornelius Nepos. 1749, 1761, 1777.	
Demetrius Phalereus, Gr. Lat. 1743, 4to.	
Epicteti Enchiridion, Cebetis Tabu- la, Prodici Hercules, et Cleanthis Hymnus. Gr. Lat. 1744, 12mo.	
— Ench. et Cebetis Tabula. 1747, 12mo. The same with the	

were printed; and a reward offered for every inaccuracy that might be detected. The reprints of 1750, and 1760, 4to, and of 1745, 1746, 1750, and 1760, in 12mo, are comparatively of little value.

Juvenalis et Persius. 1746, 1750.

Longinus, Gr. Lat. 1751, 12mo.; 1763, 4to.

Lucanus, 1751, 12mo.

Lucretius. 1759, 4to. et 12mo.

Martialis Epigrammata. 1759, 8vo.

Not in much request.

Phædrus. 1752, 1761, 12mo.

Pindarus. 1744, 12mo.

One of the most accurate of the Glasgow editions. Those of 1754 and 1770 are less correct, though very beautiful books.

Plautus. 1763, 3 vols. 12mo.

Plinii Epistolæ et Panegyricus. 1751, 4to. et 12mo.

Plutarchus de audiendis Poetis, Gr. Lat. 1753, 12mo.

Sallustius. 1749, 1751, and 1777.

Sophoclis Tragicæ, Gr. Lat. 1745, 2 vols. 8vo.

Tacitus. 1753, 4 vols. 12mo.

Terentius. 1742, 3 vols. 12mo.

Thucydides, Gr. Lat. 1759, 8 vols. 12mo.

Virgilius. 1758, 12mo; 1778, folio.

Xenophontis Hist. Græc. Gr. Lat. 1767, 12mo, 4 vols.

———— Hiero, Gr. Lat. 1748, 8vo.

———— Agesilaus, Gr. Lat. 1748, 1762, 12mo.

To the above is usually added the beautiful edition of the Gr. Text. Printed by Urie, at Glasgow, 1750, 8vo. A descendant of the eminent printers, whose editions are above given, still exercises their art at Glasgow, and has produced some beautiful and correct books; particularly *Æschylus* (Porsoni), 1795, folio, and 1806, 2 vols. 8vo. See Dibdin on the classics, vol. i. p. 132. *Euripides*, ex recensione Musgravii, 1797, 10 vols. 12mo.; *Lucan*, 1785, 12mo.; *Phædrus*, 1783, 12mo.; and *Virgil*, 1784. Some account of Robert and Andrew Foulis may be seen in Mr. Chalmers's Biog. Dict. vol. xv. pp. 2—4.

#### XIV.—EDITIONS OF CLASSICS

EXECUTED

BY BASKERVILLE, AT BIRMINGHAM.

JOHN BASKERVILLE, the beauty of whose editions have commanded and received universal admiration, was born at Wolverley, in Worcestershire, in 1706. In the year 1726, he kept a writing-school at Birmingham; but in 1745, he engaged in the japanning business, and became possessed of considerable property. His inclination for letters induced him to turn his attention towards the press: "he spent many years in the uncertain pursuit, sunk 600*l.* before he could produce one letter to please himself, and some thousands before the shallow stream of profit began to flow." At length the productions of his press grew into esteem. Baskerville died in 1775: and four years afterwards, his types (of which he had in 1763 unsuccessfully endeavoured to dispose in France) were purchased by a literary society at Paris, and were afterwards employed on a splendid edition of Voltaire's Works. (Chalmers's Biog. Dict. vol. iv. pp. 107, 108.)

"The typography of Baskerville," Mr. Dibdin remarks, "is eminently beautiful:—his letters are in general of a slender and delicate form, cal-

culated for an octavo or even quarto, but not sufficiently bold to fill the space of an imperial folio, as is evident from a view of his great bible. He united, in a singularly happy manner, the elegance of Plantin, with the clearness of the Elzevirs; his 4to and 12mo Virgil, and small prayer-book, or 12mo Horace of 1762, sufficiently confirm the truth of this remark. He seems to have been extremely curious in the choice of his paper and ink; the former being in general the fruit of Dutch manufacture, and the latter partaking of a peculiarly soft lustre bordering upon purple. In his Italic letter, whether capital or small, he stands unrivalled: such elegance, freedom, and perfect symmetry, being in vain to be looked for, among the specimens of Aldus and Colinæus." Dibdin on the Classics, vol. ii. p. 336.

*In Quarto.*

*Catullus, Tibullus, et Propertius.*—1772.

*Quintus Horatius Flaccus.* 1770.

The rarest of all Baskerville's editions.

*Juvenalis et Persius.* 1761.

*Lucretius.* 1772.

*Sallustius.* 1773.

*Terentius.* 1772.

*P. Virgilius Maro.* 1757.

The earliest production of Baskerville's press, and the most celebrated of all his editions. He reprinted it under the same date, but the reprint is held in but little estimation. The following are the criteria by which to ascertain the first original edition: the title of the fourth eclogue, *Pollio*, is printed rather irregularly or obliquely, and the page which should be regularly numbered 224 is printed 424. In p. 342 of the same edition, the title of the *tenth* book is *Liber Decimus Æneidos*, instead of *Æneidos Liber Decimus*: a similar transposition occurs at the beginning of the *eleventh* book; neither of these errata are to be found in the reprint. The latter, indeed, seems to have been executed in a very careless manner; for verse 457 of the *Æneid*, lib. ii. *Ad soceros, et avo puerum Astyanacta trahebat*, which ought to form the first line of page 144, is entirely

omitted. Brunet, *Manuel*, tom. ii. p. 646; Dibdin on Classics, vol. ii. p. 337.—To the 4to series of Baskerville's classics is usually added *Novum Testamentum, Græce*. Oxonii, 1763.

*In Octavo.*

*Catullus, Tibullus, et Propertius.* 1772.

*Horatius.* 1762, 12mo.

Dr. Harwood has pronounced this to be the most correct of all Baskerville's editions of the classics: every sheet of it was carefully revised by the late Mr. Livie, who was an elegant scholar.

*Lucretius.* 1773.

*Sallustius, et Florus.* 1774.

*Terentius.* 1772.

*Virgilius.* 1766.

Among Baskerville's English editions are, Bishop Newton's edition of Milton's poetical works, 1759, 2 vols. 8vo. The book of Common Prayer, 1760, 1762 (two editions), 8vo.; Dodsley's select Fables of *Æsop*, 1761, 8vo.; Congreve's works, 1761, 3 vols. 8vo.; the Bible, folio; Addison's works, 4 vols. 4to.; and Dr. Jennings's Introduction to the Knowledge of Medals, 8vo.; all in 1763. The last production of his press was an edition of *Orlando Furioso*, in Italian, 4 vols. royal 8vo, and 4to.

## XV.—NOTICE OF THE BIPONTINE CLASSICS.

(1779—1810; 177 vols. 8vo.)

More successful than the projectors of Barbon's and the Berlin series of classics, which (we have already seen) were never completed, the literary society of Deux-Ponts (*Biponti*) have published a collection of the Latin classics, and a considerable number of the most esteemed Greek writers; the correctness and neatness of whose execution have justly secured them a high place in the estimation of all real scholars.

The collection of classic authors of Deux-Ponts, better known by the appellation of the Bipontine classics, is the most copious that has hitherto appeared; and will form, with a few volumes now in the press, a complete library of the classic authors, of an uniform size. Many of these editions we have had occasion to examine; and, in justice to the public-spirited editors of this series, we think it right to state that, with neatness of typographical execution, they combine the important requisite of the utmost correctness in the text and punctuation. No public library can be complete without them.

The most celebrated modern editions<sup>1</sup>, and those held in the highest esteem by critics, have served as the basis of the collection of Deux-Ponts. The editors, however, have not copied them with servility; have carefully compared them with the old editions, or with the MSS. preserved in public libraries: at the same time, they have availed themselves of commentators; by which means, the Deux-Ponts editions have acquired additional merit. At the head of each author is a notice concerning his life and works; to which is added a catalogue of the different editions published; together with a list of the translations which have appeared in different living languages. The historians are accompanied with tables of contents, for the purpose of facilitating their perusal, and some of them contain even tables of words and phrases for the use of beginners.

Such in general is the plan which the editors thought it advisable to pursue in the publication of the Deux-Ponts collection of classic authors; they have not, however, always confined themselves to giving the simple text of the authors. Their editions of Tacitus, Terence, Sallust, and the epistles of Seneca, are enriched with learned notes; to some, as Vegetius and Varro de Lingua Latina for example, they have attached all the commentaries, to fill up one of the chasms which are to be met with even in the collection *cum notis variorum*.

The collection of classic authors, now under notice, was begun in

<sup>1</sup> For the rest of this notice, and the series of the Bipontine editions, the author is indebted to Mr. Lunn of the Classical Library, Soho Square, by whom the works are imported.

## NOTICES, ETC. OF EMINENT PRINTERS. xciii

1779 at Deux-Ponts, where the editors, Messrs. Exter and Croll, were established professors of the Gymnasium. The distinguished reception which it experienced at its commencement accelerated the continuation. In a short time the Deux-Ponts editions were sought after throughout all Europe, and the celebrated Dr. Franklin recommended them even in America. The collection was continued without interruption until the year 1795, when the French troops took possession of the town and territory of Deux-Ponts. In consequence of the revolutionary disturbances, the presses and magazines of the company were seized in 1794, and conveyed to Metz. The remonstrances of the proprietors were disregarded, and four years elapsed before they could obtain justice. Persecuted, but not discouraged, they determined to continue their impressions in the city of Strasburg, the public library of which afforded them superior resources, and where, on account of the topographical position of the town, they found themselves better situated than at Deux-Ponts. There they settled in 1798, with their presses exclusively appropriated to these classic editions, which are not only executed at their own expense, but even under their immediate superintendence. From that time they resumed their labours with renewed activity, and have since continued them without interruption.

The entire series at present consists of 177 vols. uniformly in 8vo, and comprises the following classic authors.

<i>Ammianus Marcellinus.</i> Bipont. 1786, 2 vols.	<i>Historiæ Augustæ Scriptores sex.</i> Bipont. 1787, 2 vols.
<i>Apuleius.</i> Bipont. 1788, 2 vols.	Containing <i>Æl. Spartianus</i> , <i>Julius Capitolinus</i> , <i>Æl. Lampridius</i> , <i>Vulcatius Gallicanus</i> , <i>Trebellius Pollio</i> , and <i>Flavius Vopiscus</i> .
<i>Ausonius.</i> Bipont. 1785.	<i>Historiæ Romanæ Scriptores Minores.</i> Bipont. 1789.
<i>Julius Cæsar</i> , et alii, de Bello Gallico, etc. <i>Argentorati.</i> (Strasburgh) 1803, 2 vols.	Containing <i>Aurel. Victor</i> , <i>Sex. Rufus</i> , <i>Messala Corvinus</i> , and <i>Eutropius</i> .
Second and best edition: the first edition appeared in 1782.	<i>2. Horatius Flaccus.</i> Bipont. 1792.
<i>Catullus</i> , <i>Tibullus</i> , et <i>Propertius.</i> —Bipont. 1794.	The first edition was printed in 1783.
The first edition was published in 1783.	<i>Justini Historiæ Philippicæ.</i> Argent. 1802.
<i>Celsus de Medicina.</i> Argent. 1806, 2 vols.	The second edition, greatly improved. The first edition appeared in 1783.
The first edition of 1785, is every way inferior.	<i>Juvenalis</i> , <i>Persii</i> , et <i>Lucilii Satiræ.</i> •Bipont. 1785.
<i>M. T. Ciceronis Opera.</i> Bipont. 1780—1787, 13 vols.	<i>Lactantii Opera.</i> Bipont. 1786, 2 vols.
<i>Cl. Claudiani Opera.</i> Bipont. 1784.	<i>Livii Historiæ</i> , cum <i>Freinsheimii Supplementis.</i> Bipont. 1784—1786, 13 vols.
<i>C. Valerii Flacci Argonauticon.</i> Bipont. 1786.	<i>Lucani Pharsalia.</i> Argent. 1807.
<i>L. Annæus Florus.</i> Bipont. 1783.	
<i>S. Julius Frontinus.</i> Bipont. 1788.	
<i>Auli Gellii, Noctes Atticæ.</i> Bipont. 1784, 2 vols.	



The first edition appeared in 1783.

*Lucretius. Argent. 1808.*

The best edition: the first appeared in 1782.

• *Macrobi Opera. Bipont. 1788.*

*Martialis Epigrammata. Bipont. 1788, 2 vols.*

*Pomponius Mela, Avienus, Prisciani Periegesis, et Vibius Sequester. Argent. 1809.*

*Cornelius Nepos. Bipont. 1788.*

The first edition was printed in 1782.

*Ovidii Opera. Argent. 1807, 3 vols.*

Second edition: the first appeared in 1783.

*Petronius Arbiter. Bipont. 1790.*

*Phædri et aliorum Fabulæ, 1784.*

*Plauti Comœdiæ. Bipont. 1788.*

The first edition was executed in 1779, 4 vols.

*Plinii Hist. Nat. Bipont. 1783, 5 vols.*

*Plinii Epistolæ et Panegyricus. Bipont. 1789, 2 vols.*

*Quintiliani Opera. Bipont. 1784, 4 vols.*

*Quintus Curtius. Argent. 1801, 2 vols.*

The first edition, every way inferior, appeared in 1782.

*Sallustii Opera. Argent. 1807.*

Third and best edition. The first appeared in 1779, and the second in 1780.

*Scriptores Rei Rusticæ veteres Latini. Bipont. 1787-88, 4 vols.*

Containing Cato, Varro, Columella, Palladius, Vegetius, Ausonius Popma, and a fragment of Gargilius Martialis, together with a Lexicon Rusticum.

*Senecæ Rhetoris Opera. Argent. 1810.*

The first edition appeared in 1783.

*Senecæ Philosophi Opera. Argent. 1809, 4 vols.*

The first edition was printed at Deux-Ponts in 1780.

*Senecæ Epistolæ ad Lucilium, a Schweighæuser. Argent. 1809, 2 vols.*

The best edition of Seneca's

epistles ever published. M. Schweighæuser, the editor, has corrected upwards of 2000 passages, which in former editions were unintelligible, by the aid of some valuable MSS. which fell into his hands.

*Senecæ Tragœdiæ. Bipont. 1785.*

*Silius Italicus. Bipont. 1784.*

*Solini Polyhistor. Bipont. 1794.*

*Statii Opera. Bipont. 1785.*

*Suetonius Tranquillus. Argent. 1800.*

Second and best edition: the first appeared in 1783.

*Cornelius Tacitus. Bipont. 1792, 4 vols.*

Second edition, and every way preferable to the first, printed in 1779.

*Terentii Comœdiæ Sex. Bipont. 1779, 1780, 2 vols.*

*Valerius Maximus de Dictis, &c. Julius Obsequens de Prodigis, cum supplementis Lycosthenis. Argent. 1806, 2 vols.*

The first edition appeared in 1783, and was confined to one volume.

*Terentius Varro de Lingua Latina. Bipont. 1788, 2 vols.*

*Vegetius de Re Militari. Argent. 1806.*

*Velleius Paterculus. Bipont. 1780.*

*Virgilii Opera. Argent. 1808, 2 vols.*

The first edition was in 1783.

*Vitruvius de Architectura. Argent. 1807.*

*Matthæi Casimiri Serbieri Carmina. Argent. 1803.*

*Johannis Schweighæuseri opuscula academica, recognita et in unum volumen collecta. Argent. 1806, 2 parts or vols.*—These two works are necessary to complete the Bipontine series of classic authors, which forms 114 vols. and costs about 35*l.* in boards.

#### GREEK CLASSIC AUTHORS,

*Forming part of the Bipontine Editions.*

*Aristotelis Opera omnia, Gr. Lat. a Buhle, vols. i.—v. Bipont. 1792, et seq. et Argent. ann. VIII. (1800.)*

On the critical merits of this and the following very excellent

editions, Mr. Dibdin may be advantageously consulted.

*Athenæi Deipnosophistæ*, Gr. Lat. a Schweighæuser. *Argent.* 1801, et seq. 14 vols.

*Diodori Siculi Bibliotheca Historica*, edente Heynio. *Bipont.* 1793, et *Argent.* 1798, et seq. 11 vols.

*Luciani Opera*, Gr. Lat. *Bipont.* 1789, et seq. 10 vols.

*Platonis Opera*, Gr. Lat. *Bipont.* 1781, et seq. 12 vols.

*Quinti Smyrnæi Post-homerica*, a Tychsen. *Argent.* 1807.

A second volume will complete the work, and contain Professor T.'s observations.

*Scriptores Erotici*: Achilles Tatius, Heliodorus, Longus, et Xenophon Ephesius, Gr. Lat. a Mitscherlitsch. *Bipont.* 1792 et 1794, et *Argent.* an. VI. (1798), 3 vols. in 4 parts.

*Thucydides de Bello Peloponnesiaco*, Gr. Lat. *Bipont.* 1788-89, 6 vols.

The preceding Greek and Latin authors, exclusive of Plato (2 vols. of whose works are reprinting to complete sets), form a series of 51 vols., and cost 37*l.* A complete set of the Greek and Latin editions is valued at 70*l.*

## XVI.—EDITIONS

EXECUTED BY M. BODONI,

AT PARMA.

The editions, which for upwards of thirty years have issued from the press of M. BODONI, at Parma, are eminently distinguished by their general beauty, and, in many instances, by the uncommon splendour of their typographical execution. In this country, a few of the classical editions only are known; which are deservedly in great request among the amateurs of beautiful books. As few, however, are acquainted with the entire series of the Bodoni publications, it is hoped that the lover of books, and the student of literary history will alike be gratified by the subjoined list; which, for the FIRST TIME, presents a concise and accurate notice of the chief productions of that illustrious printer. For the information it contains, we are indebted to the prompt and friendly communications of one of the most celebrated modern bibliographers: as a voucher for its correctness, it will be sufficient to name the author of the *Annales de l'Imprimerie des Aldes*, M. RENOUEAU.

## GREEK AND LATIN CLASSICS,

WITH TRANSLATIONS.

(All printed at Parma.)

*Anacreontis Teii Odaria*, Græce. 1784. *Die XV. Septemb.* small 4to.

The first of Bodoni's editions of Anacreon: it is most beautifully executed in *cursive*, or Italic Greek; and only sixty copies were

printed, as presents for his friends ; consequently, it is extremely rare and dear, even in Italy. The royal library at Paris possesses an uncommonly fine copy on Dutch paper.

**Anacreontis Teii Odaria, Græce. 1785. XVII. Kal. Apr. 4to.**

A beautiful edition, on fine paper, and wholly executed in capital letters.

**Anacreontis Teii Odaria, Græce, 1791. sm. 8vo.**

This edition, which is also executed in capital letters, consisted of 212 copies, 12 of which were printed on fine vellum paper. It is now exceedingly rare. To complete it, there should be added, *J. Christ. Amadutii Epistola ad J. B. Bodonium, in qua emendatur et suppletur commentarium in Anacreontem*, 1791, sm. 8vo. It is printed in capital letters, like the preceding edition of Anacreon.

**Anacreontis Odaria, Græce, 1791. 16mo.**

This is justly termed by M. Renouard, a *bijou typographique* : it is one of Bodoni's prettiest editions ; 25 copies were struck off.

**Odi di Anacreonte, tradotte in versi Italiani, col testo Greco, 1793. 4to.**

Two hundred copies in 4to, and 100 on royal 4to. A small 8vo edition of the Italian version was also printed in 1793, *without the Greek* ; it consisted of 250 copies.

**Socrates, Fabula, ex Aristophanis nubibus, cum versione Latina et Italica, 1784. 4to.**

**Callimachus, Gr. et Ital. 1792. folio.**

A most beautiful edition, consisting of 162 copies ; some of which are ornamented with vignettes, *en Arabesque*, designed in a very superior manner, engraved with great care, which are placed at the head of each piece. Copies, which have not these vignettes, are less dear ; but they are less curious and valuable. Another edition of Callimachus, in Greek and Italian, also in folio, was printed in 1792, in capital letters ; it is a *chef-d'œuvre* of typography, and was out of print as soon as it was published. The 4to edition of the same year consisted of 200 copies.

**Catullus, Tibullus, et Propertius, 1794. folio.**

175 copies ; 25 of which are on vellum paper.

**Cebetis Tabula, Gr. Lat. 1793. royal 8vo.—200 copies.**

**Coluthus de Raptu Helenæ, Gr. Lat. Ital. 1795. small folio, and imperial 4to.**

**Cornelii Nepotis Vitæ excellentium Imperatorum, imperial 4to.**

This edition is noticed from a folio sale catalogue of Bodoni's editions, printed by Bodoni himself : the date is not specified.

**Epicteti Enchiridion, Gr. Ital. 1793. 4to and sm. 8vo.**

Of the 4to edition, 100 copies only were struck off ; of the 8vo, 250.

## NOTICES, ETC. OF EMINENT PRINTERS. xcvii

**Hesiodus, Gr. Lat. studio Bern. Zamagnæ, 1785. 4to.**

The fine paper copies are much more beautiful than those on *azure* paper : this remark will also apply to the Anacreon in capitals, and to the Greek Longus, in 4to. noticed *infra*, which were executed on fine white paper, and also on azure paper. On the critical merits of Zamagna's Hesiod, consult Dibdin on the Classics, vol. i. p. 368.

**Homeri Ilias, Græce, 1811. 3 vols. royal folio.**

The most splendid of all Bodoni's editions, without exception: each of the three vols. of which the work consists, comprises upwards of 370 pages, containing the text only. SIX YEARS were employed by M. Bodoni in preparing for this impression, the printing of which occupied 18 months. The edition consisted of only 140 copies, some of which are on fine vellum paper; and one, a dedication copy presented to the late ruler of France, is on vellum, and is understood to be of a degree of brilliancy hitherto unparalleled. It is probably deposited in the royal library at Paris.

**2. Horatii Flacci Opera, 1791. folio.**

200 copies; of which 50 were on vellum paper. The edition, which is executed in Bodoni's best manner, was edited by Nicolas d'Azara: it is very rare and very dear even in Italy. On its critical merits, Mr. Dibdin's *Intr. to the Classics* may be consulted, vol. i. p. 425.

**Horatii Opera, 1793, 4to. (150 copies.)**

————— 1794, 8vo.

There are some copies on fine paper. To this may be added, *Lettera di Stefano Arteaga, a G. B. Bodoni, intorno alla sua edizione di Orazio*, in 8vo. 200 copies were printed.

**Longinus, de Sublimitate, Gr. Lat. 1793, folio.**

One hundred and fifteen copies, of which 15 are on fine vellum paper.

————— Gr. Lat. 1793, 4to.

One hundred and fifty copies, printed in smaller characters than the folio edition.

————— Græce, 1793, small 8vo. (200 copies.)

**Longus de Amoribus Daphnidis et Chloes. Gr. 1786, 4to.**

An Italian version was printed in the same year, in 4to, intituled *Gli Amori Pastoral di Dafne e di Cloe, tradotti dal greco di Longo Sofista, dal Annibal Caro*. This edition was executed at the expense of the Marquis de Breme, after a MS. written by Annibal Caro himself: the whole impression, which consisted of only 57 copies, was given as presents to certain persons; a list of whom appears on a separate leaf at the end of the volume. Two copies also were struck off on fine paper, of the manufacture of Annonay; one was presented to the King of Sardinia, the other is in possession of M. Renouard. A beautiful little edition of the same translation, by Annibal Caro, was printed in 1793 (250 in number); which will very advantageously supply the extreme rarity of the original 4to edition.

**Musæus. Le Avanture di Ero et Leandro, tradotte di Museo, in versi Italiani, col testo Greco, 1793, 4to.**

This edition consisted of 100 copies. In 1794, Bodoni printed ano-

ther translation of Musæus, *Ero e Leandro*, poema di Niccolo Viviani, on five different sizes, and with different characters, viz. in small 8vo, medium 8vo, royal 8vo, royal 4to, and large folio. Of each edition, not more than 40 or 50 copies were struck off.

**Aurelii Prudentii Opera Omnia**, 1788, 2 vols. 4to.

**Sallustii Opera Omnia**, 1794, 2 vols. royal 4to.

Some copies are on fine vellum paper.

**Taciti Annales**, 1795, 3 vols. royal 4to, small folio, and medium folio.

This very splendid edition is executed on fine vellum paper. M. Brunet states that it is in little request. *Manuel*, tom. ii. p. 333.

**Phormio**, Publii Terentii fabula, cum versione Italica, 1784, 4to.

**Theocritus**, Moschus, Bion, et Simmias, Gr. Lat. Ital. 1780. 2 vols. 4to.

Large paper copies of this edition are rare ; those on common paper are not in much request, especially since the publication of

**Theocriti, Moschi, et Bionis Idyllia Omnia**. Gr. Lat. 1792, 2 vols. large 8vo.

This very beautiful and correct edition was superintended by Bern. Zamagna, the editor of *Hesiod* : it consisted of only 200 copies.

**Theophrasti Capita Duo**, hactenus inedita. Gr. Lat. 1786, 4to. See p. xix. *supra* of this Appendix.

**Theophrasti Characteres Ethici**. Gr. Lat. 1794, 4to and folio.

A beautiful edition, containing thirty chapters, or characters.

**Tryphiodorus de excidio Trojæ**. Gr. Ital. 1796, small folio and royal 8vo.

**Publii Virgilii Maronis Opera**, 1793, 2 vols. folio.

A superb edition, consisting of 175 copies, 25 of which are on vellum paper. In 1794, an 8vo edition of Virgil was published, in 2 vols. Some copies of it are on fine paper.

**L'Eneide di Virgilio**, tradotta in versi Italiani da Cl. Bondi, 1790, 1793, 2 vols. 8vo.

**Senofonte Ephesio de gli Amori d'Abrocome e d'Anzia lib. iv.** trad. dal gr. da A. M. Salvini. *Crisopoli* (Parma, Bodoni), 1794, small 8vo.

---

### *English Works printed at Parma.*

**The Castle of Otranto**, 1791, 4to. with plates.

This splendid edition of Lord Orford's terrific tale was executed at the expense of Mr. Edwards, of Pall-Mall. It has long been out of print, and is extremely rare.

**Thomson's Seasons**, 1794, royal 4to. and small folio.

One hundred and seventy-five copies only were printed.

**Gray's Poems**, 1793, 4to.

## NOTICES, ETC. OF EMINENT PRINTERS. xcix

One hundred copies on large paper, and two hundred on common paper.

Gray, *Elegia Inglese, sopra un cimetero campestre, con due versione Italiane di G. Torelli e Melchiore Cesarotti, ed altra Latina di Gio. Costa, 1793. 4to.*

One hundred copies.

Lines addressed to Victory, by Cornelia Knight, with the Italian translation, 1793, 4to.

One hundred copies. Miss Knight is advantageously known as the author of an interesting *Description of Latium*, Lond. 1805, 4to, which throws considerable light on the villas, &c. of the antients.

---

### *Other Works—Italian, French, &c.*

EXECUTED BY BODONI.

J. B. De Rossi, *della propria lingua di Cristo, e degli Ebrei, 1772, 4to.*

De Rossi—*Specimen ineditæ et hexaplaris Bibliorum, versionis Syro-Estrangelæ, 1778, 4to.*

A thin 4to volume, which has long been exceedingly scarce. The *Biblical Student* may see an account of it in the *Monthly Review* (O. S.), vol. lix. pp. 452—454.

De Rossi, *De Hebraicæ Typographiæ origine, 1776, 4to.*

— *De Typographia hebræo-ferrariensi, 1780, 8vo.*

— *Annales hebræo-typographici de Sabioneta, 1780, 4to.*

— *Annales hebræo-typographici Sæculi xv. 1795, 1799, large 4to.*

See an account of these works, *supra*, pp. 478—480.

— *Dizionario storico degli Autori Ebrei, 1802, 2 vols. 8vo.*

— *Apparatus Hebræo-Biblicus, 1782, 4to.*

— *Variæ Lectiones Veteris Testamenti, 1784—1787, 4 vols. 4to.*

A copious analysis of this elaborate work is in the *Analytical Review*, vol. i. p. 1, &c.; and *Monthly Review* (Old Series), vol. lxxiii. p. 536, and lxxv. p. 379.

— *Bibliotheca Judaica Anti-christiana, 1800, royal 8vo.*

See an account of this very rare little work, p. 750, *supra*.

De Rossi—Gherardo, *Scherzi poetici sopra amore, small 8vo, royal 8vo, and royal 4to.*

With 40 fine allegorical engravings, in the line manner; some copies are coloured, and others are in the Etruscan style.

Bernis—*La Religion vengée, 1795, small 8vo, royal 4to, small folio on fine paper, and in folio on vellum paper.*

Chambrier—*Essai sur le Droit de Gens, 1795, 8vo.*

A tract of 109 pages, with a supplement of 24 pages, which is frequently wanting.

**Precetti per ben dirigere un stato tradotti da Plutarcho, da J. F. Seavrone, 1796, 4to.**

**There are some copies in small folio.**

**Mauritius Benedictus Olivieri, de sacro hebraico textu disputatio, 1793, 4to.**

**Three hundred copies.**

**Della vana aspettazione degli Ebrei del loro re Messia, da G. B. De Rossi, 1773, 4to.**

**Esame delle riflessioni contro il libro della vana aspettazione, 1775, 4to.**

**Office divin pour tous les temps de l'année, 1792, 2 tomes, in 4 vols. royal 8vo. on thick paper.**

**De Imitatione J. C. libri quatuor, 1793, large folio.**

**One hundred and sixty-two copies were struck off, 12 on vellum paper.**

**Omellie e lettere pastorali di Fr. Adeodato Turchi, 1789—93, 2 vols. in 4to.**

**Omellie e lettere pastorali di Fr. Adeodato Turchi, 1789—93, 2 vols. small 8vo.**

**Istruzione Cristiana ad un giovinetto, ed a due sue sorelle, dell'abate G. B. Roberti, 1787 in 8vo.**

**A beautifully printed work.**

**San Raffaele, disgrazie di donna Urania, ovvero degli studj femminili, 1793, 8vo.**

**Two hundred copies.**

**Del dominio delle donne e della virtù, 1793, 4to.**

**Del corraggio nelle malattie, trattato di Giuseppe Pasta, 1792, 8vo.**

**Two hundred copies.**

**Corso elementare di botanica, di C. G. Ortega, 1788, 8vo.**

**Istituzioni di mineralogia, di G. Benvenuti, 1790, 8vo.**

**Jos. Xaveri Poli testacea utriusque Siciliae, eorumque historia et anatomie, tabulis aeneis illustrata, 1791, Atlas folio.**

**Only two numbers of this important work have appeared: it treats the history of testaceous animals, in a novel point of view. The engravings are executed with the utmost care: the letter-press is a *chef d'œuvre* of typography.**

**Storia naturale e geografia fisica di Spagna, di G. Bowles, tradotta da Fr. Milizia, 1783, 2 vols. 8vo, on fine paper.**

**Descrizione odeporica della Spagna, di Antonio Conca, 1793, 3 vols. 8vo.**

**Opere di Antonio Raffaello Mengs, 1780, 2 vols. 4to.**

**This work is executed on common azure paper, and also on fine white paper. It has long been out of print.**

**NOTICES, ETC. OF EMINENT PRINTERS. ci**

**Prodromo di una enciclopedia metodica, delle belle arti spettanti al disegno, 1789, 18mo.**

**Saggi sul ristabilimento dell'antica arte de' greci e romani pittori, di Vincenzo Requeno, 1787, 2 vols. 8vo, plates.**

**Descrizione della raccolta di stampe, di J. Durazzo, 1784, 4to.**

One hundred and forty copies were printed, at the expense of M. Durazzo, by whom they were presented to his friends. It is of rare occurrence.

**Memorie degli architetti antichi e moderni, di Francesco Milizia, 1781. 2 vols. 8vo.**

**Dell'architettura egiziana, dissertazione di Belgrado, 1786, 4to.**

**Dell'origine, progressi e stato attuale d'ogni letteratura, di Giov. Andrès, 1785, 5 vols. 4to.**

See an account of this work, *supra*, pp. 408—410.

**Cours d'étude par Condillac. Aux Deux-Ponts, 1782. (Parma, Bodoni, 1775), 13 vols. royal 8vo, fine paper.**

This edition, which is the original, was printed at Parma in 1775, though it bears the date of Deux-Ponts, 1782; while the pirated edition of Deux-Ponts, in 16 vols. 8vo, bears that of Parma, 1776, from the royal printing-office. The following are the causes of these cross dates.

No sooner was the Parma edition printed, than the Court of Spain, dissatisfied with some bold truths which it contained, required the Prince of Parma to suppress it. The publication was immediately prohibited: happily, however, the printer had parted with two or three copies; one of these was reprinted at Deux-Ponts, and thus preserved this excellent work from the destruction with which it was threatened. This re-print was received as the original edition by the public, who were ignorant of the transactions at Parma. At length, in 1782, the sale of the genuine edition was permitted, under the false title of Deux-Ponts, 1782, and with some mutilations, for which cancels were made. Those copies, which contain both the original leaves and the cancels, are the most valuable, and will always have the preference.

**Didymi Taurinensis Litteraturæ Copticæ Rudimentum, 1793, small 4to.**

**P. D. Girolamo Prandi, dissertazione intorno al sublime, 1793, 4to.**

One hundred and twenty-five copies.

**Anthologia latina, historicorum conciones, et selecta carmina complectens, 1776, 12mo.**

**B. Ridolfi oratio in funere Caroli III. 1789, 4to, with plates.**

A few copies were struck off on folio.

**Elogj storici di Cristoforo Colombo, e di Andrea Doria. 1781, 4to.**

**Cerati, elogio di Isabella, Infanta di Spagna, 1780, 8vo.**

**Elogio di G. M. Pagnini pe' funerali di J. A. Sanvitale, 1780, 4to, with plates.**

**Elogio di Zaccaria Betti, 1790, 4to, with a portrait of Zacc. Betti.**

**Orazione funebre di Carlo III. da B. Botteri, 1789, 4to.**



**Monumentum Parmense in adventu Gustavi III. Sueciae regis, 1784,**  
royal folio, with plates.

This curious book was printed on account of Gustavus III.'s visit to Parma. The impression was very limited, and the book is extremely scarce.

**Epithalamia exoticis linguis reddita, 1775, grand folio, fig.**

This book is distinguished by the beauty of its execution, and the very numerous specimens of foreign characters introduced. It is of uncommon rarity.

**Gabriellis Faerni fabulae centum, et carmina varia. Accessit elenchus omnium Faerni editionum, studio et impensis Ant. Aug. Renouard, 1793, 4to.**

One hundred copies.

**Josephi Farsetii carmina, 1776, royal 8vo.**

**Pauli Lucini opticae, juxta leges Newtonianas latinis versibus expositae, libri iv. 1793, 8vo.**

Two hundred copies.

**Roberti de Hampden Britannia Lathmon, villa Bromhamensis; poemata, nunc primum, curante filio Joanne Trevor, patris et ejusmet amicorum in gratiam edita, 1793, large folio.**

A most splendidly executed book: the impression was limited to thirty, of which fifteen were on fine vellum paper. The whole were given away as presents.

**Christus, Coriolani Martirani tragaedia, cum italica paraphrasi, 1786, 8vo.**

**Vincenzo Somaschi, Saggio sopra l'epigramma italiano, 1793, 8vo.**

Two hundred copies.

**Le Stanze di Angelo Poliziano, di nuovo pubblicate, 1792, 4to.**

One hundred and sixty-two copies, twelve of which are on vellum paper.

**Opere poetiche di Innocenzo Frugoni, 1779, 9 vols. 8vo.**

**Atti della coronazione di Corilla Olimpica, fatta in Campidoglio, 1779, 8vo. on thick paper.**

**Le ville Luchesi, con altri opuscoli di Antonio Cerati, 1783, 8vo.**

**L'Anello, poemetto, da Fr. Luigi Filippi, 1784, 4to.**

**Le Nozze di Teti e di Peleo, poema di Catullo, in versi italiani recato da Saverio Broglio d'Ajano, 1784, 8vo.**

**Prose e versi per onorare la memoria di Livia Doria Caraffa, 1784, 4to.**

This curious book was executed with the utmost splendour, at the expense of the Prince Della Roccella: it contains numerous pieces in verse and prose, composed by his friends on the death of his wife, the Princess Livia Doria Caraffa. This work, M. Renouard observes, is confessedly one of the least useful of Bodoni's editions; but the

magnificence of its execution, the numerous engravings with which it is decorated, together with the extreme rarity of copies (the whole of which were distributed as presents), all concur to render the book valuable, notwithstanding the subject of it is a woman of no celebrity whatever.

Versi dell'abate Vincenzo Monti, 1787, 2 vol. 8vo.

A pretty edition.

Aristodemo, tragedia dell'abate Vincenzo Monti, 1786, 4to.

Aristodemo, tragedia dell'abate Vincenzo Monti, 1787, 8vo.

Componimenti per le nozze di Stefano Sanvitale, e di Luisa Gonzaga, 1787, 4to.

A very beautiful book, adorned with a beautiful engraving by Raphael Morghen. The impression, a very limited one, was distributed as presents to friends.

Saggio di poesie campestri del Cavalier Pindemonte, 1788, 12mo.

A beautifully printed little book.

Cento epigrammi francesi ed italiani di Carlo Roncalli, 1788, small 8vo.

Cento epigrammi latini ed italiani di Carlo Roncalli, 1788, small 8vo.

Three hundred copies with the author's portrait.

Opere poetiche di Alfonso Varanno, 1789, 3 vols. 12mo.

Poesie e prose di P. Lorenzo Fusconi, 4 vols. 8vo. on fine paper.

I pianti d'Elicona su la tomba di Teresa Ventura Venier, 1790, 4to.

Odi di Giuseppe Parini, 1791, small 8vo.

Two hundred and fifty copies.

La Faoniade. Inni ed odi di Saffo, tradotti dal testo greco in metro italiano, 1792, small 8vo.

Two hundred and fifty copies.

Epigrammi al Marchese Cacciapiatti, 1791, small 8vo.

Printed for the amusement of the author's friends.

Alla ornatissima S. Paola Marg. Bodoni, ode, 1792, small 8vo and royal 4to.

Tributo di lodi, con epigrammi da Vincenzo Comaschi, 1792, 12mo.

Versi di Vincenzo Jacobacci sull'Orazio Bodoniano, 1792, 12mo.

All these little pieces were printed for presents and were never sold.

Omaggio poetico di Euforbo Melesigenio (Caluzo), 1792, 8vo.

Two hundred and ten copies, ten of which are on vellum paper.

La Giornata villereccia di Clemente Bondi, 1793, small 8vo.

Two hundred and fifty copies.

Poesie di Eustachio Manfredi, col suo ritratto inciso da Rosaspina, 1793, 8vo.

Two hundred copies, some on thick paper.

**Aminta**, favola boschereccia di T. Tasso, 1789, 4to.

One of the most beautiful of Bodoni's editions.

**Il pastor fido** di Guarini, 1793, 4to.

One hundred and seventy-five copies, twenty-five in small folio.

**Le feste d'Appollo**, celebrate in 1769, 4to. plates.

**I tentativi dell'Italia**, cio è Eduigi, Cleonice, Irene, e don Rodrigo; tragedie di Alessandro Pepoli, 1783, 8vo.—**Adelinda**, tragedia di Aless. Pepoli, 1791, 8vo.—**Carlo ed Isabella**, tragedia di Alessandro Pepoli, 1792, 8vo.

**L'allegro**, poemetto di G. Milton, trad. in metro italiano da Domenico Testa, 1785, 4to.

**Discorsi academici**, sciolti e rimati, del Conte Rezzonico, 1772, 4to. 2 parts with plates.

**Memorie de' gran-maestri del militar ordine Gerosolimitano**, di P. Paolo Pacciaudi, 1780, 3 vols. 4to. plates.

**La guerre de Jules-César dans les Gaules**, avec des notes, 1786, 3 vols. royal 8vo. with maps and plans.

**Notices historiques sur Neuchatel et Vallengin**, 1789, 8vo.

*A chef-d'œuvre* of typography and extremely rare.

**Osservazioni di Ennio Quirino Visconti**, su due mosaici antichi istoriati, 1788, 8vo, with two fine plates.

This book is as beautifully executed as the preceding. There are some copies on fine vellum paper of Annonay.

**Della letteratura Commachiese**, 1786, 8vo.

**Saggio di memorie sulla tipografia Parmense del secolo xv**, del P. Ireneo Affo, 1791.

See an account of this work, *supra*, p. 469.

**Memorie degli scrittori e letterati Parmigiani**, raccolte dal P. Ireneo Affo, 1789—94, 5 vols. 4to.

**Memorie di Taddeo Ugoletto**, bibliotecario del re Corvino, raccolte dal P. Ireneo Affo, 1781, 4to.

**Affo**, Vita del B. Giovanni di Parma, 1777, 8vo.—Vita del B. Orlando de' Medici, 1784, 8vo.—Vita della B. Stefana Quinzani, 1784, 8vo.—Vita del B. Giovanni di Salerno, 1784, 8vo.—Vita del B. Pietro Geremia da Palermo, 1785, 8vo.—Vita della B. Orsolina da Parma, 1786, 8vo.

**Memorie di Giambattista Gherardo**, conte d' Arco, 1792, 8vo.

**Elogj d' illustri Bolognesi**, di Ferdinando Belvisi, 1791, 4to. with plates.

**Guidonis Ferrarii inscriptiones in funere J. Conradi de Olivera**, 1785, 4to, in capital letters with numerous small vignettes; and the same book in 8vo, in small capitals.

## NOTICES, ETC. OF EMINENT PRINTERS. cv

Moratin, Comedia nueva, in dos Actos, in prosa, 1796, 8vo.

Dante, la Divina Comedia, 1795, 3 vols. folio.

Tasso, Gerusalemme Liberata, 1794, 2 vols. folio.

Petrarca, Rime, 1800, 2 vols. folio.

Of these three works, 130 copies only were struck off, on paper of the same size and manufacture. There are copies of them in 4to, on thick paper, and also in small folio on thin paper. This edition is printed with a smaller character than the preceding folio edition.

Aminta, di Tasso, 1793, folio, sm. 8vo. and royal 8vo. all very beautiful editions.

Tasso, Gerusalemme liberata, 1794, 3 vol. folio, *on vellum paper*.

Petrarca, Rime, 1800, 2 vols. sm. 8vo.

There are some copies on strong paper.

Beside the preceding edition, the dates of which have for the most part been ascertained, Bodoni has executed many others, of which we cannot state the dates of publication. The following articles are given from a sale catalogue of Bodoni's, now before us, in order to complete the series.

---

### *Italian Works.*

Adorni, Giuseppe, Traduzione in versi dell'Ode sopra il Meriggio di D. Giovanni Melendez Valdes, col Testo Spagnuolo, royal 4to.

Amori Ovidiani, Traduzione Anacreontica, 3 vols. large 8vo.

Aretino Leonardo, Vita di Cicerone, 8vo. and large 8vo.

Belloli, Saggio Analitico di Meccanica, small 4to.

Bembo, Stanze, small 4to.

Bernieri, Stanze sopra Virgilio, royal 4to. and large 8vo.

Bondi, Orazione Accademica, fogl. mezzano, *velina*.

—— Ditto, royal 4to.

—— Cantate VI. royal 8vo.

—— Il Matrimonio, Sonetti XII. royal 8vo.

—— Cantate VI. e XII. Sonetti morali, small 8vo.

Bonfadlo, Stanze, small 4to.

Bonvicini, Pensieri poetici, large 8vo. and 4to.

Cassoli, Francesco, Versi, small 8vo. and large 8vo.

Cavriani, Poesie, large 8vo.

Ceretti, Luigi, Saggio di Poesie, small 8vo.

Cicci, Luisa, Poesie, small 8vo.

Conti, traduzione della Chioma di Berenice, medium 8vo.

Descrizione Italiana, Francese, e Spagnuola delle Pitture esistenti in una Camera del Monistero di San Paolo in Parma, eseguite dall'inimitabile pittor delle Grazie, Antonio Allegri, detto *il Correggio*, imperial folio, with 35 plates. A magnificent edition.

**Doveri della vita domestica, large 8vo.**

**Enferbo Melesigenio (il Sig. Abate di Caluso) La Cantica, ed il Salmo XVIII. secondo il testo ebreo, tradotti in versi, small 8vo.**

—— **Poesie, large 8vo.**

**Fantoni, Giovanni, Poesie, small 8vo.**

**Faonade, Inni ed Odi di Saffo, small 8vo.**

**Filandro Cretense, Elogio del Marchese Prospero Manara, small 8vo.**

**Giordani, Orazione funebre per S. A. R. D. Ferdinando già Duca di Parma, imperial folio, royal 4to and large 8vo.**

**Giusti, Giambatista, Versi, large 4to; with a plate.**

—— **Li medesimi, in 16mo.**

**Jacobacci, Canzone a Virgilio, royal 4to and large 8vo.**

—— **Ode sopra Orazio, small 8vo.**

**Lamberti, Edipo, tradotto dal Greco, royal 4to.**

—— **Poesie del medesimo, small 8vo.**

**Landriani, l'Alzira, tradotta dal Francese, large 8vo.**

—— **La Zaira, tradotta dal Francese, large 8vo.**

**Leoni, Evasio, Cantata per la nascita del R. P. di Beira, medium folio, on vellum paper.**

—— **Il Cantico de' Cantici, in versi Italiani, medium 8vo.**

**Leoni, Orazione funebre in morte di Monsignor Minucci, large 8vo.**

—— **Lamentazioni di Geremia, small 8vo.**

—— **Panegirici di S. Vincenzo de' Paoli.**

**Lettera I sopra l'Orazione delle 40 Ore, large 8vo.**

**Lettera II sopra la Divozione a M. V. large 8vo.**

**Maggi, Poemetto sopra la villa di Sannazaro, large 8vo.**

**Magnani, Orazione Italiana, medium folio, and royal 4to.**

**Manara, Marchese Prospero, Poesie.**

—— **La Buccolica in rime Italiane.**

—— **Le Georgiche in versi Italiani, small 8vo.**

**Manfredi, Poesie, col Ritratto, large 8vo.**

**Maulandi, Cammillo, Saggio di Poesie, small 4to.**

**Melloni, Saggi di discorsi famigliari, small 8vo.**

**Minzoni, Onofrio, Poesie, small 8vo.**

**Morelli, Saggio di Poesie, medium 8vo.**

**Paradisi, Elogio di Montecuccoli, large 8vo.**

**Parini, Giuseppe, il Mattino ed il Mezzogiorno, small 8vo.**

—— **Odi, small 8vo.**

**Pasta, del Coraggio nelle malattie, large 8vo.**

**Poesie Varie per le Nozze Bonacozzi di Ferrara, 8vo.**

**Prandi, Dissertazione sul Sublime, royal 4to.**

**Roberti, Lettere due sopra Bassano, large 8vo.**

**Rosini, Versi, small 8vo.**

**Rossi, Luigi, Idillj tradotti dal Greco, small 8vo.**

**Rucellai, le Api, small 4to.**

**Rusconi, Poesie de' Fratelli Francesco e Vincenzo, imperial 4to.**

## NOTICES, ETC. OF EMINENT PRINTERS. cvii

- Sanvitale, Luigi, Saggio di Novelle, small 8vo.  
Salomone Fiorentino, Elegie in morte di Laura sua moglie, 16mo.  
Sanraffaele, Donna Urania, large 8vo.  
Savioli, Amori, col Ritratto, royal 4to. and 16mo.  
—— Traduzione Italiana del primo libro degli Annali di Tacito, royal 4to.  
Scarrone, Memorie intorno all'Abate Carlo Denina, Piemontese, small 8vo.  
Serassi, Ragionamento sopra l'Ariosto ed il Tasso, royal folio, and medium folio, on vellum paper.  
Tansillo, il Podere, small 4to.  
Vassalli, Panegirico sopra la Sindone, royal 4to.  
Viano, Giulio, Discorso villereccio, large 8vo.  
—— Ragionamento sulle Meteore acquee, large 8vo.  
Voti della Torinese Accademia degli Unanimi, small 4to.
- 

### *Latin Works.*

- Cyrilli, M. D. Cyperus Papyrus, foglio imperiale, con 2 Tavole in rame.  
Didymi Taurinensis, De pronunciatione Divini Nominis quattuor litterarum; cum auctario observationum ad hebraicam et cognatas linguas pertinentium, small 4to.  
A most elegant edition, particularly on account of the diversity of characters introduced by the very learned editor, the Abate Tomaso Palperga di Caluso.  
Epigrammi Latini-Italiani, small 8vo.  
Fabroni, Vita F. Petrarchae cum notis, royal 4to.  
—— Vita Pallantis Stroctii, large 4to.  
Magnani, Orationes habitae Bononiae, medium folio, and royal 4to.  
Nelis, Belgicarum rerum Prodromus, large 8vo.  
Paciaudi, Inscriptiones a I. B. Bodonio collectae, small 4to.  
Some copies are on vellum paper.
- 

### *French Works.*

- Bernard, l'Art d'aimer, small 8vo.  
Epigrammi Francesi-Italiani, small 8vo.  
François (de Neufchateau) Conseils d'un père à son fils, imités des vers que Muret a écrits en Latin pour l'usage de son neveu; en Latin, François, Italien, Allemand, large 8vo.  
Lama, Eloge d'une Femme bienfaisante, large 8vo.  
L'Aveugle de la Montagne, Entretiens Philosophiques, medium 8vo.

Moreau de Saint-Méry, Conseiller d'Etat, etc. *De la Danse*, 16mo. and small 8vo.

Nelis, *Chant du Cigne*, imperial 4to.

— *L'Adoration, ou la Prière et le Désir*; Francese-Ital. imperial 4to.

*L'Adoration*, etc. Francese, royal 8vo.

*Temple de Guide*.

Vert-Vert, Franc. Ital. Traduzione di P. A. Vincenzi, medium 8vo.

The preceding list will be found to contain an accurate notice of all those productions of the Bodoni Press; the elegance of which claim for them a place in every large library: it were easy to add numerous other works, executed by him; but, as these are not particularly interesting by their importance, rarity, or other circumstances, they are purposely omitted. We cannot, however, terminate the present notice of the editions from Bodoni's press, without recording the following particulars, related by the learned president of the Linnean Society, and which reflect the highest honour on the liberality of this eminent printer.

“ A very great curiosity, in its way, is the Parma printing-office, carried on under the direction of Mr. Bodoni; who has brought that art to a degree of perfection scarcely known before him. Nothing could exceed his civility in shewing us numbers of the beautiful productions of his press, of which he gave us some specimens, as well as the operations of casting and finishing the letters. The materials of his types are antimony and lead, as in other places; but he shewed us some of steel. He has sets of all the known alphabets, with diptongs, accents, and other peculiarities, in the greatest perfection. His Greek types are peculiarly beautiful, though of a different kind of beauty from those of old Stephens, and perhaps less free and flowing in their forms. His paper is all made at Parma. The manner in which Mr. Bodoni gives his works their beautiful smoothness, so that no impression of the letters is perceptible on either side, is the only part of his business that he keeps secret.”—Dr. Smith's *Tour on the Continent*, vol. iii. pp. 38, 39, second edition.

---

## XVII.—CLASSICS

EDITED BY M. RENOARD, AT PARIS.

*Lucani Pharsalia*, 1796, folio.

This edition is executed in the most sumptuous manner, at the press of Didot, on the same kind of paper, and with the same types as his celebrated *Virgil*, and may fairly claim the character of being immaculate: for not a single error has hitherto been discovered in it. The edition is in medium folio; *fifteen* copies are on large paper, and five on vellum.

*Cicero de Officiis, de Amicitia, de Senectute, &c.* 1796, 4to, on vellum paper, from the press of Didot, and as correct as it is beautiful.

*Tacitus de Moribus Germanorum et Vitæ Agricolæ*, 1795.

NOTICES, ETC. OF EMINENT PRINTERS. cix

**Eutropius et Sextus Rufus, 1796.**

**Apuleius, 1796, 3 vols.**

**Apuleii Psyches et Cupidinis Amores, et Petronii Arbitri Ephesiaca Matrona, 1796.**

**Plinii Panegyricus, 1796.**

**Sallustius, et Orationes in Catilinam, 1795-96, 3 vols.**

**Cicero de Senectute et de Amicitia, 1796, 2 vols.**

**Cornelius Nepos, 1796, 2 vols.**

**Petronius Arbiter, 1797, 2 vols.**

These articles form a beautiful collection, in 16 volumes 18mo, on fine vellum paper: 270 copies of each were struck off; which are as correct as they are elegant. To this series should be added the following works, executed in the same style of elegance, under the editorship of M. Renouard.

**J. Andoeni Epigrammata, 1794, 2 vols. 12mo.**

15 copies are on large paper, 4 on paper of a still larger size, and 4 on vellum.

**Carmina Ethica P. Syri, et aliorum auctorum, 1795, 12mo.**

This elegant little volume is executed in the same style as Owen's Epigrams.

Beside the preceding editions, the lovers of elegant literature are indebted to M. Renouard for numerous impressions of the works of the most elegant French authors: the unavoidably protracted length of this number of the Appendix, necessarily limits our notice to a few of the most valuable articles.

**Vertot, Révolutions Romaines, de Suède et de Portugal, 1795-6, 7 vols. 8vo.**

A few copies are on large vellum paper.

**Montesquieu, Grandeur et Décadence des Romains, 1795, 2 vols. 8vo.—St. Evremond sur les Romains, 1795, 8vo.**

These works are executed on vellum paper, in the same style as the preceding.

**Œuvres d'Antoine Hamilton, 1812, 4 vols. 8vo. avec la suite des Facardins et de Zeneyde, par M. Levis; also in 5 vols. 18mo.**

Of the 8vo edition, there are only ONE copy on vellum, and SIX on PINK paper.

**Œuvres de Massillon, 1810, 13 vols. 8vo.**

An elegant and correct edition; the fate of which has been rather singular. While its merits were obtaining for it that sale which it deserved, an invidious report was anonymously circulated, that it was a mutilated impression. In consequence, its circulation has been stopped for more than a year. I am assured, by the learned editor, M. Renouard, on his word of honour, that not a single word has been altered or suppressed; that the book is, in every respect, conform-



able to the original editions ; and that, if he had been required to make any alterations, he would not have undertaken the work.

**Œuvres de Gessner, 1795, 4 vols. sm. 8vo. The same, 1799, in a larger type, 4 vols. 8vo.**

Both editions are ornamented with 51 fine engravings by Moreau the younger : two copies of each edition are on VELLUM.

**Réal, Conjuraton contre Venise ; Conjuraton des Gracques, 1795, sm. folio.**

Of this splendid work 63 copies only were struck off, and numbered ; FIVE copies are on VELLUM.

**Oraisons funebres de Bossuet, 2 vols.—de Flechier, 2 vols.—Choisies de Bourdaloue, 2 vols.—Mascaron, La Rue, et Massillon, 1 vol.—Petit Carême de Massillon, 1 vol.—Morceaux Choisis de Massillon, 1 vol.**

In all, 7 vols. 18mo. and 12mo. ; forming a charming collection of the best French *sacred orators*. Of some of them there are one and two copies on vellum.

**Aminta di Tasso, 18mo. and 12mo.**

With a beautiful engraving : there are 2 copies on vellum.

**Dafni e Cloe, trad. da Annibal Caro—Zenofonte Ephesio, trad. da Salvini, e riveduto da Visconti, 2 vols. 18mo. and 12mo.**

Two copies of each on vellum : these editions are preferable to those of the same work printed by Bodoni.

**Œuvres complètes de Florian, 1812, 16 vols. 18mo.**

**Œuvres de Berquin, la seule édition complète et rangée dans un meilleur ordre, par A. A. Renouard, 20 vols. 18mo.**

**Bossuet, sur l'Histoire Universelle, avec sa Continuation, 6 vols. 18mo.**

All these editions are uniformly and correctly edited by M. Renouard, and are embellished with numerous splendid engravings : they are well calculated to form, with his editions of the Classics, an elegant cabinet, or travelling library.

**Proverbi di Antonio Cornazano, 1812, 12mo.**

A small edition only was printed of this elegant and correct little work, on fine vellum paper. There are some copies on BLUE vellum paper ; and SEVEN were struck off on vellum.

## No. VIII.

## NOTICE OF THE CODEX EBNERIANUS.

*( Referred to, p. 108. )*

The Codex Ebnerianus is a very neat manuscript of the New Testament, in quarto, now deposited in the public library at Nuremberg: it was formerly in the possession of Hieronymus Ebner von Eschenbach, of that city, from whom its appellation is derived. It contains 425 leaves on parchment, and was written in the year 1391.

The whole of the New Testament is comprised in this volume, excepting the Book of Revelation: each page contains 27 lines, at equal distances, excepting those in which the different books commence, or which are decorated with illuminations. Beside the New Testament, the Eusebian Canons are introduced, together with lessons for particular festivals, and a menologium used in the Greek Church, &c.

The book is bound in massy silver covers, in the centre of which, the Redeemer of the World is represented sitting on a throne, and in the act of pronouncing a blessing. Above his head is the following inscription, in square letters, exhibiting the style in which the capitals are written:—*Δισποτα ευλογησαι τον δουλον σου ελαχιστον Ιερωνυμον Ιουλιανου και την οικειαν αυτου.* Lord, bless the least of thy servants, Hieronymus Gulielmus and his family. Of the style of writing adopted in the body of the work, the engraving which faces page 108 will afford a correct idea, and at the same time exemplify the abbreviations frequent in Greek MSS. of the 12th and 13th centuries. Our specimen comprises the ten first verses of the first chapter of St. John's gospel: the abbreviations, though very numerous, being uniformly the same, do not interpose any material difficulty to the easy perusal of the MS. Wetstein, though he has admitted it into his catalogue, has made use of it only in the eighth chapter of St. John's Gospel. Michaelis has classed it among the uncollated MSS. of the New Test. See Wetstein's N. T. Proleg. p. 58. Marsh's Michaelis, vol. ii. part i. p. 258. De Murr's Memorabilia Bib. Norimb. part ii. pp. 100—131, where the Codex Ebnerianus is minutely described and illustrated with 13 plates of illuminations, &c. which are very curious in an antiquarian point of view.



## No. IX.

## COLLECTIONS OF LARGE WORKS.

*( Referred to, p. 328. )*

ACTA SANCTORUM, quotquot toto orbe coluntur, vel a Catholicis Scriptoribus celebrantur, collegit, digessit et notis illustravit Joannes Bollandus. Operam et Studium contulit Godefridus Henschenius, etc. etc. Antwerp and Tongerloo, 1643—1794. 53 vols. folio.

This extensive and profoundly learned work is very little known

in England : complete sets are rare even on the continent, on account of the difficulty of procuring the latter volumes ; it evidently deserves to be more known in England, Mr. Butler remarks, and to find a place in most of her great public libraries. The Radcliffe library at Manchester is the only public library, we believe, which possesses a copy of the 44 first volumes, comprising the lives of the Saints to the 18th of September.

“ The plan of this vast work was originally conceived by Father Rosweide, a Jesuit. It was first carried into execution by Father Bollandus, of the same society. The two first volumes, comprising the lives of the Saints of the month of January, were published in 1643. It was continued by different religions of the same society, through fifty volumes folio, to the volume which extends to and includes the Saints celebrated by the Church of Rome on the seventh day of October. The lives of the Saints, and the various memorials respecting them, of which the body of the work is composed, form an immense mass of historical information. It may be said to relate chiefly to ecclesiastical history ; but when the intimate connexion between civil and sacred history is considered, this will not detract from its estimation, even with those whose attention is directed to civil history. All the writers engaged in this work are allowed to have possessed deep and extensive learning. Father Papebroch, who conducted it for forty-two years, is considered to have been a writer of the first strength ; one of those superior men, who exist but once in a century ; or as Scaliger called them *homines centenarii*. The Spanish Inquisition, to its eternal disgrace, condemned the volumes which contained the months of March, April, and May, as erroneous, offensive to pious ears, heretical, and injurious to the Holy See, the Dominicans and Carmes. Among other charges against the publishers of these volumes, it was alleged, that they called in question the descent of St. Dominic from the noble family of the Guzmans, and the descent of the Carmes from Elias. It is scarcely worth mentioning, that the sentence was revoked in 1718.” —Butler’s *Hor. Bibl.* vol. 1. pp. 200—282.

Some of the late society, with the assistance, it is said, of two Benedictine monks, were employed on the work in the abbey of Tongerlo, near Antwerp, when the French armies arrived there under General Pichegru : and their labours were interrupted by the confusions which subsequently took place in that country, and the latter volumes, it is said, were dispersed or destroyed during the revolution.

The work is divided as follows :—January, 2 vols. ; February, 3 vols. ; March, 3 vols. ; April, 3 vols. ; May, 8 vols. ; June, 7 vols. ; July, 7 vols. ; August, 6 vols. ; September, 8 vols. : and October (to the 14th inclusive) 6 vols. Of these, M. Camus states, the 51st and 52d vols. are rarely to be met with. The 51st (for the 5th of October) is of uncommon occurrence, because its sale was interrupted by the continual changes in the residence of its compilers, the Bollandists. The 52d, for the 6th of October, is infinitely more rare ; few persons being apprised that it is in existence. Camus adds, that M. Santander gave him the first 296 pages of this volume, which he thinks was printed at Tongerlo ; and is persuaded that the rest of the volume is extant, and was probably finished at Rome. (Camus, *Voyage dans les départemens réunis*, pp. 55—61, 4to, an X. (1802).

To the 53 vols. of which the *Acta Sanctorum* consist, should be added :—1. *Usuardi Martyrologium*, Antwerp, 1714, folio ; and 2. *Acta Sanctorum Bollandiana apologeticis libris cindicata*, Antwerp, 1755,

folio: The following also may be annexed to the collection: *Exhibitio errorum, quos D. Papebrochius suis in notis ad Acta Sanctorum commisit per Sebastianum a Sancto Paulo*. Colon. Agrip. 1693, 4to. This severe censure is ascribed to the jealous discontent of the Carmelites, on account of some remarks introduced by Father Papebroch against the antiquity of their order. Two able replies were published:—1. *Examen juridico-theologicum præambulorum Seb. a S. Paulo, &c. a Nich. Rayeo*. Antwerp, 1698, 4to. and 2. *Responsio Dan. Papebrochii, etc.* Antwerp, 1693—98, 3 vols. 4to.

The *Acta Sanctorum* were reprinted at Venice, 1734, *et seq.* the 42d vol. of which includes the 15th of September. It is not in such request as the original. The principal dissertations interspersed in the works were separately printed at Venice, under the title of *Thesaurus Ecclesiasticæ Antiquitatis et sacræ et profanæ eruditionis, etc.* 3 vols. folio, 1749—1751.

*Collectio Maxima Conciliorum, per Philippum Labbe et Gabrielem Cossart, cum Dominici Jacobatii et aliorum Tractatibus de Concilio ad regiam editionem exacta.* Paris, 1671, 1672. 18 vols. folio.

In the Radcliffe Library, Manchester. This vast collection is a reprint of the *Conciliorum Collectio Regia maxima*, executed at the Royal Printing-Office, Paris, 1644, in 37 large folio vols. under the auspices of the Chancellor Segulier. A copy of this is in the Red-Cross-Street Library. The *Collectio Regia* was reprinted also by Father Harduin, in 12 vols. folio: it is not in much request on the continent, being superseded by the voluminous collection of Labbe and Cossart, concerning which De Bure may be consulted. *Bib. Instr.* Theologie, pp. 204, 205. The greatest collection of British Councils is Bishop Wilkins's *Councils of Great Britain and Ireland*, from the synod of Verulam, 446, to that of London, 1717. 4 large vols. folio. It is found in almost all great public Libraries.

*Bibliotheca Maxima Veterum Patrum, et aliorum scriptorum Ecclesiasticorum, studio Philippi Despont.* Lugduni, 1677, *et seq.* 27 vols. folio.

To this work should be joined the two following articles: 1. *Apparatus ad Bibliothecam sacram, opera et studio Nic. le Nourry.* Paris, 1703—1715, 2 vols. folio; and 2. *Index Bibliothecæ maximæ veterum Patrum, a Simone à Sancta Cruce digestus*, Genuæ, 1707, folio. The collection thus complete forms 30 vols. in folio. A copy of it is in the Radcliffe Library, Manchester. Some copies of the work are on large paper: the two vols. of Nourry's *Apparatus* are the most rare. For further particulars relative to this laborious publication, see De Bure's *Bibl. Instr. Theologie*, pp. 214—216.

*Scavolæ et Ludovici Sammarthanorum fratrum Gallia Christiana; seu Series omnium Archiepiscoporum, Episcoporum, et Abbatum Franciæ, etc.* Aucta et continuata opera et studio Dionysii Sammarthani et aliorum monachorum ordinis S. Benedicti. Paris, e Typ. Reg. 1715—1786. 13 vols. folio.

This work was never completed: three additional volumes were to have been published, which have not yet appeared.

*Byzantine Historiae Scriptores varii, in unum corpus redacti: select.*

*Acominati Choniatae (Nicetae) Historia, Gr. Lat. edente Car. Annib. Fabroto. Parisiis, 1647.*

*Aeropolitae (Geor.) Historia Byzantina, Gr. Lat. cum notis Th. Douze. Par. 1651.*

*Agathiae Scholastici de Rebus Gestis Imper. Justiniani Lib. v. Gr. Lat. cum notis Bonav. Vulcanii. Par. 1660.*

*Anastasii Bibliothecarii Historia Ecclesiastica, Gr. Lat. cum notis Car. Annib. Fabroti. Par. 1649.*

*Banduri (Anselmi) Imperium Orientale, sive Antiquitates Constantinopolitanae in iv partes distributae. Gr. Lat. 2 vol. Par. 1711.*

*Cantacuzeni (Joan.) Historiarum Lib. iv. Gr. Lat. cum notis Jac. Gretseri. 3 vol. Par. 1645.*

*Cedreni (Geor.) Compendium Historiarum, Gr. Lat. cum notis Jac. Goar et C. Annib. Fabroti Glossario. 2 vols. Par. 1647.*

*Chalcocondylae (Laonici) Historiae Tatarum Lib. i. Gr. Lat. edente C. Annib. Fabroto. Par. 1650.*

*Chronicon Orientale, ex Arab. versum ab Abrah. Ecchellensi. Par. 1651.*

*Chronicon Paschale a Mundo condito ad Heraclii Imp. Annam Vltimam: cum notis Ch. Du Fresne Dom. Du Cange. Par. 1688.*

*Chinnami (Joan.) de Rebus Gestis a Jo. et Manuele Comnenis Lib. vi. Gr. Lat. cum notis Car. Du Fresne Dom. Du Cange. Par. 1670.*

*Codini Cuiropalatæ (Geor.) de Officiis Magnæ Ecclesiæ, et Aula Constantinopolitanae Liber. Gr. Lat. edente Jac. Goar. Par. 1648.*

*Comnenæ (Annæ) Alexias, Gr. Lat. cum notis Dav. Hoeschelii. Par. 1651.*

*Corporis Historiæ Byzantinæ nova Appendix, opera Geo. Pisida, Theod. Diaconi et Corippi Africani Grammatici completent, Gr. Lat. ex recens. Pet. Fr. Fogginii. Romæ, 1777.*

*Du Fresne, Dom. Du Cange (Car.) Historia Byzantina. Par. 1680.*

*Genesis (Jos.) de Rebus Constantinopolitanis a Leone Armenio ad Basilium Macedonem Lib. iv. nunc primum editi. Venetiis, 1733.*

*Glycæ (Mich.) Annales, Gr. Lat. cum notis Phil. Labbe. Par. 1660.*

*Gregoræ (Nicephori) Historia Byzantina, Gr. Lat. cum notis Jo. Belvin. 2 vols. in 1. Par. 1702.*

*Historiæ Byzantinæ Scriptores post Theophanem, Gr. Lat. cum notis Fr. Combefisii. Par. 1685.*

*Labbe (Phil.) de Historiæ Byzantinæ Scriptoribus publicandis Protrepticon, &c. Par. 1648.*

*Manassis (Const.) Breviarium Historicum, Gr. Lat. ex interpret. Joan. Leunclavii, cum ejusdem et Jo. Meursii notis. Par. 1656.*

**Pachymeris** (Gear.) *Historia*, Gr. Lat. cum notis Pët. Possini. 2 vols. Par. 1666—1669.

**PorphYROGENNETI** (Const.) *Libri duo de Cerimoniis Aulae Byzantinae*, Gr. Lat. curavit J. Hen. Leichius et Jo. Jac. Reiskius. Lipsiæ, 1751.

**Procopii Historiarum sui Temporis Libri viii.** Gr. Lat. cum notis Claud. Maltreti. 2 vols. Par. 1662—3.

**Syncelli** (Geor.) *Chronographia ab Adamo usque ad Diocletianum*. Gr. Lat. cum notis Jac. Goar. Par. 1652.

**Theophanis** (S. P. N.) *Chronographia*, Gr. Lat. cum notis Fr. Combesii. Par. 1655.

**Zonaræ** (Joan.) *Annales*, Gr. Lat. cum notis Car. Du Fresne Dom. Du Cange. 2 vols. Par. 1686.

To these are usually added the following articles:

**Petri Boschii Tractatus de Patriarchis Antiochenis**, Venice, 1748. fol.

**Guil. Cuperi Tractatus de Patriarchis Constantinopolitanis**, 1751. fol.  
**Corporis Historiæ Byzantinæ nova Appendix**. Gr. Lat. a Fegginiæ Romæ. 1777. fol.

**Michaelis Le Quien Oriens Christianus**, Paris, 1740, 3 vols. fol.

**Jacobi Bongarsii Gesta Dei per Francos**, Hanovii, 1611, 2 vols. folio.

**Anselmi Banduri Numismata Imp. Rom. a Trajano ad Palæologos**, Paris, 1718, 2 vols. folio. **Supplementum ab H. Taninio**, Romæ, 1771, fol.

**Georgii Phrantzæ chronicon**, græcè, edidit F. C. Alter Viennæ, 1796, folio.

Most public Libraries possess copies of the Byzantine Historians: the reprint at Venice, 1722—1733 in 27 vols. folio, is very inferior to the original editions above noticed.

**Thesaurus Antiquitatum Græcarum et Romanarum**, a Grævio Gronovio, aliisque congestus. 39 vols. folio, with numerous plates.

This great collection of Greek and Roman antiquities consists of the following works:

**Thesaurus Græcarum Antiquitatum**, congestus a Jacobo Gronovio. Lug. Bat. 1697—1702, 13 vols. folio.

**Thesaurus Antiquitatum Romanarum**, congestus a J. G. Grævio Traj. ad Rhen. 1694, 12 vols. folio.

**Novus Thesaurus Antiquitatum Romanarum**, congestus ab Alb. Henr. de Sallengre. Hag. Com. 1716, 2 vols. fol.

**Utriusque Thesauri Antiquitatum, Romanarum Græcarumque, nova supplementa congesta a Joanne Poleno**. Venetiis, 1737, folio.

**Lexicon Antiquitatum Romanarum**, auctore Sam. Pitisco. Leovardiae, 1713, 2 vols. folio.

**Inscriptiones Antiquæ totius orbis Romani in corpus absolutissimum redactæ a Jano Grutero**. Amst. 1707, 4 vols. folio.

These six works together form 39 vols. and cost from 50l. to 60l. according to their condition: the collections of Grævius, Gronovius, and Sallengre were reprinted at Venice, 1732, 1735, 1737, but are less esteemed than the edition printed in Holland. One or other

edition is to be found in all the great Libraries: the two following articles are sometimes added to the Collection:

*Thesaurus Antiquitatum et Historiarum Italiæ*, collectus cura et studio Joannis Georgii Grævii, et ad finem perductus a P. Burmanno. Lug. Bat. 1704—23, 9 tomis in 15 vols. folio.

*Thesaurus Antiquitatum et Historiarum Siciliæ, Sardinia, Corsicæ et Melitæ*, cura J. G. Grævii cum præf. P. Burmanni. Lug. Bat. 1723—25, 15 tom. folio.

Both these works are rare in this country: the Signet Library, Edinburgh, possesses a Copy.

*Rerum Italicarum Scriptores præcipui ab anno æræ Christi 500 ad 1500*, cura Ludovici Antonii Muratori. Mediolani, 1723—1751, 25 tom. in 28 or 29 vols. folio.

The three first tomes of this important collection are each in two parts or volumes; the 24th tome has an Appendix; and the 25th is frequently wanting. A copy is in the signet Library. The two following works are usually added: 1. *Rerum Italicarum Scriptores ab A. C. 1000 ad 1600, opera et studio J. M. Tartinii, Florentia, 1748—1770*, 2 vols. fol.; and 2. *Ad Scriptores Rerum Italicarum Cl. Muratorii Accessiones historica Farentina, opera et studio J. B. Mittarelli, Venetiis, 1771*, fol.

*Critici Sacri, sive Annotata Doctissimorum in Vetus et Novum Testamentum*, Amst. 1698, 9 vols. folio.

This edition is preferable to that of London, in 1660, 10 vols. folio: to this important work are usually added:

1. *Thesaurus Theologico-Philologicus*, Amst. 1701, 2 vols. fol. and

2. *Ludovici Capelli Critica Sacra*. Amst. 1689, folio. The *Critici Sacri* are to be seen in all great Libraries.

The above are the principal Collections of large works, referred to, p. 328, *supra*. The list might easily be augmented, would our limits permit: the reader will however, find a copious List of 'Collections' in the *Dictionnaire Bibliographique* of Cailleau, in Dr. Clarke's *Bibliographical Dictionary*, vols. ii. and iii. article Collection, and also in M. Peignot's *Dict. de Bibliologie*, tom. iii. art. *Recueil*.

---

### NOTE (A).

(Referred to, page 146.)

The following are the expressions of Junius:—"Habitavit ante annos centum duodetriginta Harlemi, in ædibus satis splendidis (ut documento esse potest fabrica quæ in hunc usque diem perstat integra) foro imminentibus e regione palatii regalis, Laurentius Joannes cognomento Ædituus Custosve (quod tunc opimum et honorificum munus familia eo nomine clara hæreditario jure possidebat), is ipse qui nunc laudem inventæ artis typographicæ recidivam justis vindictis ac sacramentis repetit, ab aliis nefariè possessam et occupatam,

summo jure omnium triumphorum laureâ majore donandus. Is forte in suburbano nemore spatiatus (ut solent sumpto cibo aut festis diebus cives qui otio abundant), cœpit faginos cortices principio in literarum typos conformare, quibus inversâ ratione sigillatim chartæ impressis versiculum unum atque alterum animi gratia ducebat, nepotibus generi sui liberis exemplum futurum. Quod ubi feliciter successerat, cœpit animo altiora (ut erat ingenio magno et subacto) agitare, primumque omnium atramenti scriptorii genus glutinosius tenaciusque, quod vulgare lituras trahere experiretur, cum genere suo Thoma Petro, qui quaternos liberos reliquit omnes ferme consulari dignitate functos (quod eo dico ut artem in familia honesta et ingenua, haud servili, natam intelligant omnes) excogitavit, indè etiam pinaces totas figuratas additis characteribus expressit: quo in genere vidi ab ipso excusa adversaria, operarum rudimentum paginis solum adversis, haud opistographis: is liber erat vernaculo sermone, ab auctore conscriptus anonymo, titulum præferens, *Speculum nostræ salutis*: in quibus id observatum fuerat inter prima artis incunabula (ut nunquam ulla simul et reperta et absoluta est) uti paginæ aversæ glutine commissæ cohærescerent, ne illæ vacuæ deformitatem adferrent. Postea faginas formas plumbeis mutavit, has deinceps staneas fecit, quo solidior minusque flexilis esset materia, durabiliorque: e quorum typorum reliquiis quæ superfuerant conflata ænophora vetustiora adhuc hodie visuntur in Laurentianis illis, quas dixi, ædibus in forum prospectantibus, habitatis postea a suo pronepote Gerardo Thoma, quem honoris causa nomino, cive claro, ante paucos hos annos vita defuncto sene. Faventibus, ut fit, invento novo studiis hominum, quum nova merx, nunquam antea visa emptores undique exciret cum huberrimo quæstu, crevit simul artis amor, crevit ministerium, additi familiæ operarum ministri, prima mali labes, quos inter Joannes quidam, sive is (ut fert suspicio) Faustus fuerit ominosa cognomine, hero suo infidus et infaustus, sive alius eo nomine, non magnopere laboro, quod silentum umbras inquietare nolim, contagione conscientiæ quondam dum viverent tactas. Is ad operas excusorias sacramento dictus, postquam artem jungendorum characterum, fusilium typorum peritiam, quæque alia eam ad rem spectant, percaluisse sibi visus est, captato oportuno tempore, quo non potuit magis idoneum inveniri, ipsa nocte quæ Christi natalitiis solennis erat, qua cuncti promiscuè lustralibus sacris operari solent, choragium omne typorum involat, instrumentorum berilium ei artificio comparatorum supellectilem convasat, deinde cum fure domo se proripit, Amstelodamum principio adit, inde



coloniam Agrippinam, donec Magontiacum perventum est, cum ad asyli aram, ubi quasi extra telorum jactum (quod feliciter) positus tuto degeret, suorumque furtorum aperta officina fructum habere metaret. Nimirum ex ea, intra vertentis anni spacium, ad annum a nato Christo 1442; iis ipsis typis, quibus Harlemi Laurentius fuerat usus, prodisse in lucem certum est Alexandri Galli *Doctrinale*, quæ grammatica celeberrima tunc in usu erat, cum Petri Hispani *Tractibus*, prima factura. Ista sunt ferme quæ a senibus annos fide dignis, et qui tradita de manu in manum quasi ardentem tædæ in decursu acceperant, olim intellexi, et alios eadem referentes attestantesque comperi. Memini narrasse mihi Nicolaum Galium, patriæ meæ formatorem, hominem ferrea memoria et longa canitiæ venerabilem, quod puer non semel audierit Cornelium quendam bibliopægum, ac senio gravem, nec octogenario minorem (qui in eadem officina subministrum egerat) . . . . commemorantem rei gestæ scribam, inventi (ut ab hero acceperat) rationem, rudis artis polituram et incrementum, aliaque id genus . . . . . Quæ non dissonant a verbis Quirini Talesii Cos. eadem fere ex ore librarii ejusdem ac olim accepisse mihi confessi, &c." *Batavia*, pp. 255, 256, 4to, Lug. Bat. 1582. Santander, tom. i. pp. 19—22, note.

### NOTE (B).

(*Referred to, page 161.*)

In a most elaborate Memoir on the Origin of Printing (*Archæologia*, vol. xi. pp. 267—816), the late Mr. Willett has accumulated a variety of evidence, demonstratively conclusive against the pretensions of Harlem, and in favour of the claims of Mayence. The following extract, particularly with reference to the testimony of Erasmus, cannot fail to gratify the bibliographical student, who may not have the Memoir in question to consult.

‘Ex Epitome Rerum Germ. Script. 1502, cap. 95.—“Anno Christi 1440,—magnum quoddam ac penè divinum beneficium collatum est universo terrarum orbi a Joanne Gutenberg Argentinenſi, novo scribendi genere reperto. Is enim primus artem impressoriam, quam Latini vocant *excusoriam*, in urbe Argentinenſi invenit; inde Moguntiam veniens eandem feliciter complevit.”

‘Hen. Wirzburg de Vach, in Fasciculo temporum Wernerî Rodewinck de Laer, aucto ad ann. 1457. This was continued afterwards to 1473, and published 1481: “Librorum impressionis scientia subtilissima; omnibus sæculis inaudita, reperitur in urbe Moguntia.”

‘ Erasmus ascribes explicitly the invention to Mentz and to Fust. In his epistle dedicatory to an edition of Livy in 1519, printed at Mentz by Young Schoeffer, he says, “ *Huic urbi (Moguntiae) omnes bonarum literarum studiosi non parum debent, ob egregium illud ac penè divinum inventum, stanneis typis excudendi libros.*” He also says, “ *Atque hujus quidem laudis præcipua portio debetur, hujus penè divini (dixerim) opificii repertoribus; quorum princeps fuisse fortæ totius sævi memoriâ celebrandus, Joannes Fust, avus ejus cui Livium hunc, tum auctum duobus voluminibus tum innumeris locis ex codice vetustissimo castigatum, debemus; ut hoc egregium decus partim ad Joann. Schoeffer velut hereditario jure devolvatur, partim ad Moguntinæ civitatis gloriam pertineat.*” If Erasmus knew of this invention at Harlem, would his vanity as a Dutchman have suppressed all mention of it?

‘ Imp. Maximiliani privilegium ad impressionem T. Livi per J. Schoeffer an. 1519: “ Maximilianus, &c. honesto nostro et sacri imperii fideli nobis dilecto, J. Schoeffer Calcographo Moguntino,” &c. “ Cum sicut *docti et moniti sumus fide dignorum* testimonio, ingeniosum Calcographiæ, *authore aro tuo*, inventum, felicibus incrementis in universum orbem promanaverit,” &c.

‘ In a work published *fourteen years before*, “ *Dedicatio T. Livii Germanice versi, editique an. 1505. Imp. Maximiliano inscripta,*” are these words: “ Hoc opus, quod in laudatissima urbe *Moguntiâ* exantlatum atque impressum est, Imperatoria tua Majestas benignè recipiat, in quâ etiam *primam* admiranda *ars typographica* ab ingenioso *Joanne Gutenbergio*, ann. a nativitate Christi 1450 *inventâ*; et post-hac *studio, sumtu, et labore* Johannis Fust et Petri Schoefferi, *Moguntiâ* emendata et ad posteros propagata est,” &c. ‘ There appears,’ (Mr. Willett observes) ‘ all the candour in this account that should give credit to it. The first invention is honestly ascribed to Gutenberg, as far as the faint attempts to discover the art had been made by him; but which would not have been completed without the help of Fust. Would Erasmus have countenanced this bold assertion? would he have suffered the emperor to credit it, or could the emperor himself, after consulting so many *able persons*, believe Schoeffer; if this claim, at *that time*, had not been generally acknowledged, and no claim from Harlem known or heard of?”—(Archæologia, vol. XI. p. 312.)

Mr. Willett has also adduced four other evidences, which the limits of this note will not admit of being detailed: it may suffice to observe that these testimonies bear date respectively in 1506, 1507

1528, and 1483; and all most strongly corroborate the preceding testimonies in favour of Mentz. Upon the last testimony Mr. W. observes, "This seems to be as plain and as full an account of the discovery, as we can expect: few, if any of the discoveries of the ancient arts, have reached us so well authenticated and explained. We have here the son-in-law of the inventor of the art, the principal improver of it himself by the introduction of the fusile metal types, giving this fair and modest account to Trithemius, honestly giving to Gutenberg the honour of the first invention. If his modesty and candour led him to give up this praise to Gutenberg, what could induce him to withhold it from Coster and Harlem, if he had known (and know it he must) that any such claim had existed?"—The whole of Mr. Willett's memoir will most amply repay the trouble of perusal.

## BIBLIOGRAPHICAL INDEX.

---

\* \* \* *The Arabic figures refer to the body of the work; the Roman numerals to the Appendix.*

- Acharil* ; Cours Elementaire de Bibliographie, 514.  
*Acta Sanctorum*, App. cxi, cxii.  
*Adelung* ; Mithridates, or a general History of Languages, 451.  
*Adry* ; Notice sur la famille des Elzevier, 510.  
*Affo* ; Memorie sulla Tipographia Parmese, 469.  
*Agostini* ; Notizie degli Scrittori Vineziani, 431.  
*Aikin (Dr.)* ; General Biography, 407.  
    Lives of Selden and Usher, 419.  
    Memoirs of Huet, 441.  
*Aimerichii* Specimen veteris romanæ Litteraturæ, 431.  
*Alexandri Galli* Doctrinale, App. xlviii.  
*Allwood* ; Lit. Antiq. of Greece, 84 note, 454.  
*Almanack* for 1457, 158 note.  
*Almeloveen* ; De vitis Stephanonum, 512.  
*Alnander* ; Historiola Artis typographicæ in Suecia, 470.  
*Alphabet* executed by Gutenberg, App. xlviii.  
*Ameilhon* ; Projet sur quelques changemens en Bibliothèques, 554.  
*Ames* ; Typographical Antiquities, 470.  
*Anderson* ; Selectus Diplomatum Scotiæ Thesaurus, 461.  
*Andres* ; Dell' origine, &c. d'ogni letteratura, 408—410.  
*Anisson* ; Premier Memoire sur l'impression en lettres, 471.  
*Anni Viterbensis*, de Antiquitatibus, 280, note.  
Of Antichrist, App. vii.  
*Antonio* ; Bibl. Hispana vetus ac nova, 433.  
*Antonius de Arena* ; De Bragardissima villa de Soleris, &c. &c. xlv.  
*Aquinas* : see Thomas Aquinas.  
*Ars memorandi notabilis per figuras*, App. viii.  
*Ars moriendi*, App. ix.  
*Art de vérifier les dates*, 465.  
*Astle* ; Origin and Progress of Writing, 455.  
    Origin and Progress of Printing, 471.  
*Atkyns (Richard)* ; Original and growth of printing, 178, 471.

- Audiffredi*; Catalogus hist. crit. Roman. Editionum, sæc. xvi. 526.  
     Specimen editionum Ital. sæc. xvi. ibid.
- Augustinus (S.)*; De Arte prædicandi, App. liv.
- Ayliffe*; Calendar of antient Charters, 462.
- Bagford*; Essay on the invention of Printing, 472.
- Baillet*; Auteurs déguisés sous les noms étrangers, &c. 546.
- Balbi* Catholicon, 1460. App. l.
- Bale*; Scriptorum Majoris Britanniae Catalogus, 419.
- Ballard*; Memoirs of Ladies of Great Britain, 420.
- Bandini*; De Florentina Juntarum typographia, 511.
- Bangius*; Cælum orientis et prisci mundi, &c. 455.
- Banister*; View of Arts and Sciences, &c. 411.
- Barbier*; Bibliothèque d'un homme de goût, 526.  
     Dissertations sur 60 traductions de l'Imitation de J. C. ibid.  
     Dictionnaire des Ouvrages Anonymes, 547.
- Baretti*; The Italian Library, 515.
- Baringius*; Clavis Diplomatica, 462.
- Barral*; Nouvelle Bibliothèque choisie, 515.
- Bartholinus*; De Libris legendis Dissertationes, 515.  
     De Bibliothecarum incendio, 555.
- Bartolini*; Saggio sopra Tipografia del Friuli, 472.
- Baruffaldi*; Saggio della Tipografia Ferrarese, 473.
- Bayle*; Dictionnaire Historique, 403—405.
- Bauer*; Bibliotheca librorum rariorum, 526.
- Beattie*; Theory of Language, 451.
- Beckmann*; History of Inventions, 411.
- Belius*; De Litteratura Hunno-Scythica, 433.
- Beloe*; Anecdotes of Literature, &c. 527.
- Bergellani*; Encomion Chalcographiæ, 473.
- Bergier*; Les Elémens primitifs des Langues, 451.
- Berkenhout*; Biographia Literaria, 420, 421.
- Bermudez*; Diccionario de los profesores de las bellas artes en Espana, 434.
- Bertrand-Quinquet*; Traité de l'imprimerie, 473.
- Bertuch*; Essai sur les Hieroglyphes, 458.
- Besoldus*; De inventione Typographiæ, 474.
- Beughem*; Incunabula Typographiæ, 527.
- Beyer*; Memoriae Hist. crit. librorum, 527.
- Biblia Pauperum, App. ii—v.
- Bible (Field's edition of 1658) counterfeited, 357.
- Biblia Latina, Moguntina, 1455, App. xlix.  
     1462, App. liii.  
     1472, App. lvi.  
     Germanica, 1483, App. lx.
- Bibliander*; de Ratione communi omnium linguarum, 451.

## BIBLIOGRAPHICAL INDEX.

CCXIII

- Bibliographie Etrangère*, 516.  
*Bibliosophia*, or *Book Wisdom*, 521.  
*Bibliotheca Maxima Patrum*, App. cxiii.  
*Bibliothèque des Philosophes Alchymiques*, 331.  
*Biographia Britannica*, 421.  
*Biographie Universelle*, 408.  
*Blount* ; *Censura celebriorum Authorum*, 514.  
*Boetius de Consolatione Philosophiæ*, 293.  
*Boni e Gamba* ; *Degli Autori classici*, 537.  
*Bonifacii VIII. Liber 6tus Decretalium*, App. liv.  
*Books of Images*, notice of, App. i—xiv.  
*Books printed on Coloured Paper*, App. xiv—xx.  
*Boswell* ; *Life of Dr. Johnson*, 421.  
*Boulard* ; *Hist. litt. du moyen age*, 440.  
    *Manuel de l'Imprimeur*, 474.  
    *Traité élémentaire de Bibliographie*, 516.  
*Bouterwek* ; *Histoire de la littérature Espagnole*, 434.  
*Bowyer, and Nichols* ; *Origin of Printing*, 474.  
*Boxhornius* ; *Dissertatio de Typographicæ artis inventione*, 475.  
*Braiani Fabula Macaronea*, App. xlvii.  
*Braun* ; *Notitia Hist. Crit. de Libris sæc. xvi.* 527.  
*Breitkopf* ; *Essay on Playing Cards, &c.* 448.  
*Brerewood* ; *Enquiries touching the diversities of Languages*, 451, 452.  
*Brienne (Cardinal)* ; *Serie dell' Edizioni Aldine*, 507, 508.  
*Bromley* ; *Catalogue of Engraved British Portraits*, 425.  
*Bruckeri Hist. Crit. Philosophiæ*, 411.  
*Brunet* ; *Manuel du Libraire*, 527.  
*Brydges* ; *Censura Literaria*, 528.  
    *British Bibliographer*, *ibid.*  
    *Restituta* ; or *Titles, &c. of old Books*, *ibid.*  
*Bunemann* ; *Notitia Scriptorum artem typographicam illustrantium*, 475.  
*Bury (Richard de.)* ; *Philobiblion*, 517.  
*Byzantine Historiæ Scriptores varii*, App. cxiv.  
*Caballero* ; *De primæ Typographiæ Hispanicæ ætate specimen*, 475.  
*Cæsar's Commentarii*, 1471, App. lix.  
*Cailleur* ; *Dictionnaire Bibliographique*, 529.  
*Calmet* ; *Dissertation sur la matière des livres anciens*, 519.  
*Campbell* ; *History of Scottish Poetry*, 422.  
*Camus* ; *Histoire du Polytypage et Stereotypage*, 475.  
    *Notice d'un livre imprimé a Bamberg*, 529.  
    *Observations sur le classement d'une Bibliothèque*, 555.  
*Caneparii De Atramentis, Opus*, 455.  
*Carminum Macaronicorum Delectus*, App. xlvii.  
*Carpentier* ; *Alphabetum Tironianum*, 462.

Supplementum ad Du Cangii Glossaria, 464.

Catalogue (New) of Living English Authors, 422.

## CATALOGUES.

1. Of British Public Libraries.—2. Of British Private Libraries.—3. Of Foreign Public Libraries.—4. Of Foreign Private Libraries.—5. Sale Catalogues of Booksellers, British and Foreign.

### 1. CATALOGUES OF BRITISH PUBLIC LIBRARIES.

MSS. Angliæ, 614.

#### *British Museum.*

Harl. MSS. 616.  
Cottonian MSS. 617.  
King's MSS. 618.  
Lansdowne MSS. 619.  
Sloanian, &c. 619.  
Lib. Impress. 620.

#### *Other Public Libraries in London.*

Bib. Norfolciana, 621, 622.  
Sion Coll. 622, 623.  
Coll. Reg. Medicor. 623.  
Medii Templi, *ibid.*  
Inner Temple, 624.  
East India Company, 624, 625.  
Red Cross-Street Library, 625.  
London Medical Society's, 626.  
Royal Institution, *ibid.*  
London Institution, 627.  
Surry Institution, *ibid.*  
Russel Institution, *ibid.*

#### *Other Public Libraries in England.*

Oxford (Bodleian), 628, 629, 753, 754.  
—— (Ashmolean Museum), 629.  
Cambridge (Public Library) 630.  
—— (Catherine Hall) 631.  
Birmingham, 631.  
Archbp. of Canterbury, *ibid.*  
Canterbury, Cathedral, 634.  
Liverpool (Athenæum), 635.  
Manchester, *ibid.*

#### *Public Libraries in Scotland.*

Edinburgh (Advocate's Lib.) 635.  
—— (Writers' to Sig. Lib.) 636.  
—— (Acad. Edinburg.) *ibid.*

Glasgow (Hunterian Museum), 636, 637.

### 2. CATALOGUES OF BRITISH PRIVATE LIBRARIES.

Alchorne, 638, 640.  
Askew (lib. impress.), 640.  
—— (lib. MSS.), 640, 643.  
Banks (Sir Joseph), 643.  
Bennett, &c. 643, 644.  
Bernard, 644.  
Biblioth. Blandfordiensis, 645, 646.  
Boucher (Rev. Jon.), 646.  
Brand (Rev. John), *ibid.*  
Britton (Tho.) 647.  
Campbell (Duke of Argyll), *ibid.*  
Bibl. Digbeiana, *ibid.* 648.  
Dutens (Rev. J. L.), 648.  
Ely (Bp. of), 649.  
Bibl. Fageliana, *ibid.*  
Fagel (Henry), 650.  
Biblioth. Farmeriana, *ibid.*  
Gosset (Rev. Dr.), 651—653.  
Gough, 653, 655.  
Heath (Rev. Dr.), 655, 657.  
Bib. Harleiana, 657, 658.  
Bib. Hoblyniana, 658.  
Hafod Library, (T. Johnes, Esq. M. P.) *ibid.*  
Ireland (John), 659.  
Kirkgate (Thomas), *ibid.*  
Lansdowne (Marq.), Books, 659, 660.  
—— MSS. 660.  
Lort (Rev. Dr.), 660.  
Maittaire (Mich.), 661.  
Martin (Tho.), *ibid.* 662.  
Newton (Sir Isaac), 662.  
Palmer (Rev. Sam.), 663.  
Pitt (Wm.), *ibid.*  
Porson (Professor), 663.  
Queensberry (Duke), 664.  
Randolph (Bp.), *ibid.* 665, 666.

Bibl. Reediana, 666.  
 Roxburghe (Duke), 667—671.  
 Ruddiman (Tho.), 672.  
 Smith (Consul), 673.  
 Splidt (Philip), 674.  
 Bibl. Stanleiana, 674—680.  
 Tooke (J. H.) 681.  
 Bibl. Tounleiana, 755—758.  
 Townsend (Marquis), 682.  
 Bibl. Westiana, 683.  
 White (Joseph), 684.  
 Willett (Ralph), 684—691.  
 Windham (Joseph), 691.

### 3. CATALOGUES OF FOREIGN PUBLIC LIBRARIES, VIZ.

#### *Denmark.*

King's Library, 564—566.  
 Copenhagen University, 567.

#### *France.*

Royal Library, 567—571.  
 Council of State, 571.  
 Limoges, 572.  
 Lyon, 572, 573.  
 Marseilles, 574.  
 Nancy, *ibid.*  
 Orleans, *ibid.*, 751.  
 Rouen, 574.  
 Tours, 575.

#### *Germany.*

Altenberg, 575.  
 Annaberg, *ibid.*  
 Augsburg, *ibid.*, 576.  
 Berlin, 577.  
 Cologne, *ibid.*  
 Dresden, *ibid.*  
 Gotha, 579.  
 Gottingen, *ibid.*  
 Hamburg, *ibid.*  
 Hanover, 580.  
 Heilbronn, *ibid.*  
 Jena, *ibid.*  
 Leipsic, *ibid.*  
 Munich, 581, 752.  
 Naumburg, 582.  
 Neustift, 583.  
 Nuremburg, 584.  
 Rebdorf, 585.  
 Strasburg, *ibid.*  
 Stutgard, *ibid.*  
 Vienna—  
   Imperial, 586—588.  
   Theresian, 589.  
   City, *ibid.*

Wismar, 590.  
 Wittembergh, *ibid.*  
 Wolfenbittel, *ibid.*

#### *Holland and the Netherlands.*

Amsterdam, 590.  
 Brussels, 591.  
 Delft, 592.  
 Duisburg, *ibid.*  
 Franeker, *ibid.*  
 Gouda, *ibid.*  
 Groningen, *ibid.*  
 Grypeswald, 593.  
 Haerlem, *ibid.*  
 Leyden, *ibid.*  
 Louvain, 594.  
 Utrecht, *ibid.*

#### *Hungary and Poland.*

Breslaw, 594.  
 Buda, 595.  
 Sczecheny, *ibid.*

#### *Italy and Sicily.*

Cesena, 596.  
 Florence (Med. Laurentian) *ibid.*  
   — (Leopoldino-Laurentian), 597.  
   — (Magliabechi), 593.  
 Messina, 600.  
 Milan, *ibid.*  
 Naples, *ibid.*  
 Novara, 601.  
 Padua, *ibid.*  
 Rome, *ibid.*  
   Vatican, *ibid.* 751, 752.  
   Clementino-Vatican, 602.  
   Casanata, 603.  
   Borgian, 604.  
 Turin, 604.  
 Venice, *ibid.*  
   St. Mark's, *ibid.*  
   St. Michael's, 605.  
   Nani, *ibid.*

#### *Russia.*

Petersburgh, 605.  
 Moscow, 606.

#### *Spain and Portugal.*

The Escorial, 607.  
 Madrid, *ibid.*  
 Lisbon, 608.

#### *Sweden.*

Upsal, 608.  
 Stockholm, 609.



*Turkey.*

Constantinople, 610—613.

*North-America.*

Harvard College, 613.

Philadelphia, 613, 614.

4. CATALOGUES OF FOREIGN PRIVATE LIBRARIES.

Adelung (Jo. Ch.), 692.

Bibl. Amerbachiana, *ibid.*

Anquetil Du Perron, *ibid.*

Bibl. Aprosiana, 693.

Artois (Comte d'), *ibid.*

Avocats de Paris, *ibid.*

Bibl. Baluziana, *ibid.* 694.

Bibl. Barberina, 694.

Barthelemy (Abbé), *ibid.*

Bethune Charost, *ibid.*

Blondel (M.), *ibid.*

Bonnemet (M.), *ibid.*

Bonnier, 695.

Boudot (Abbé), *ibid.*

Boutourlin (Comte), *ibid.*

Boze (M. de), *ibid.*

Bozerian (M. de), 696.

Breitkopf (J. G. J.), *ibid.*

Brienne (Lomenie de), *ibid.* 697.

Bibl. Brublianæ, 697.

Brunck (R. F. Phil.), 697.

Bibl. Bultelliana, *ibid.*

Bibl. Bunaviana, *ibid.*

Caillard (A. B.), 698.

Cambis (Jos. L. D.), *ibid.*

Camus de Limare, 699.

Camus (A. G.), *ibid.*

Chenier (M.), *ibid.*

Bibl. Coisliniana, *ibid.*

Bibl. Colbertina, 700.

Bibl. Constantinopol. *ibid.*

Cordesii (Joannis), 701.

Cotte (M. de), *ibid.*

Couvay (M. de), 702.

Crevenna (P. A.), *ibid.*

Decler (J. F. G.), 703.

Didot (F. A.), 703, 704.

D'Orville (J. P.), 705.

Du Bois (Card.), *ibid.*

Du Fay (C. H.) *ibid.*

D'Ennery (M.), *ibid.*

Farsetti (T. G.), *ibid.*

Faultrier (J.), 706.

Favier (Abbé), *ibid.*

Floncel (Alb. Fr.), *ibid.*

Gaignat (M.), 532—707.

Girardot (M.), 707.

Golowkin (Comte), *ibid.*

Gouttard (M.), *ibid.*

Haillet (M.), *ibid.*

Bibl. Heinsiana, 708.

Heurtault (M.), *ibid.*

Bibl. Hohendorf, *ibid.*

Hoym (Count), *ibid.*

Bibl. Hulstiana, 709.

Imperialis (Card.), *ibid.*

Jardel (M.), 710.

Jeliotte (M.), *ibid.*

Jesuites, les pères, *ibid.*

Justice (H.), 711.

La Lande (M.), *ibid.*

Lamoignon (President) *ibid.* 712.

Lamy (M.), 712.

Legendre (M.), *ibid.*

Lestevenon (M.) *ibid.*

L'Heritier (M.), *ibid.*

Malesherbes (M.), 713.

Mel de St. Coran, *ibid.*

Méon (M.), *ibid.*

Merard de St. Just, *ibid.*

Mercier (F. B.), 714.

Millet (M.), *ibid.*

Mirabeau (Count), *ibid.*

Morelli (J.), *ibid.*

Neaulme (M.), *ibid.* 715.

Normanville (M.), 715.

D'Ourches, (M.), *ibid.*

Panzer (M.), *ibid.*

Paris de Meyzieux (M.), 715—720.

Patu de Mello (M.), 720.

Petau et Mansart (MM.), *ibid.*

Pinelli (Maffei), 721—723.

Pompadour (Marquise), 723.

Pont de Vesle (Count), *ibid.*

Prousteau (M.), *Addend.*

Renouard (M.), 723.

Revicksky (Count), 724.

Rive (Abbe), 725.

Bibl. Roloffiana, *ibid.*

Bibl. Röveriana, *ibid.*

Saint-Aignan (M.), 726.

Santander (M.), *ibid.*

Secousse (M.), 727.

Seguier (Chancellor), *ibid.*

Servais (M.), *ibid.*

Soubise (Prince de), 728.

Bibl. Surenhusiana, *ibid.*

Bibl. Telleriana, *ibid.*

Tellier (M.), 729.

Bibl. Thuana, *ibid.* 730.

Valliere (Duc de), *ibid.* 731.

Vandamme (M.), 732.

Villoison (M.), *ibid.*  
 Volpi, *ibid.*  
 Bibl. Zalusciana, 733.

Paterson's *Bib. Un. Selecta*, 737,  
 738.

2. *Foreign Sale Catalogues.*

3. SALE CATALOGUES OF BOOK-  
 SELLERS.

1. *British Sale Catalogues.*

Biblioth. Annua, 736.  
 Clavel's General Cat. 735.  
 London's (W.), *ibid.*  
 London Catalogues, various, 736.  
 ————— (Bent's), 736, 737.  
 Maunsell's Cat. 734.

Bibliotheca Vander Aa, 738.  
 Bibliographia Anissoniana, *ibid.*  
 Libri a Colinao excusi, 739.  
 Catalogus Commelini, *ibid.*  
 Cat. Seb. Mab. Cramoisy, *ibid.*  
 Cat. Elzeviriorum, 740.  
 Cat. Janssonii, *ibid.*  
 Cat. Junctarum, *ibid.*  
 Cat. de Merigot, *ibid.*  
 Cat. Plantini, *ibid.*, 741.  
 Cat. Rob. Stephani, 741.

Catherinot; *L'Art d'imprimer*, 476.

Chalcographimania, 521.

Chalmers (*Mr. Alex.*); *Gen. Biog. Dict.* 406.

Chaudon and Delandine; *Dict. Univ. Hist. &c.* 406.

*Chaufepié*; *Nouv. Dict. Hist.* 405.

Chevillier; *L'origine de l'imprimerie*, 476.

Christine de Pisan, *Fayt of Armes and Chivalry*, 235.

*Ciceronis Officia*, &c. 1465, App. liv.

Epist. ad Atticum, &c. 1470, App. lviii.

*Rhetorica* App. lix.

Clarke (*Dr. A.*); *Short History of Printing*, 476.

*Bibliographical Dictionary*, 529.

*Bibliographical Miscellany*, 530.

*Succession of Sacred Literature*, 531.

Clement; *Bibliothèque Curieuse*, 531.

*Musei sive Bibliothecæ Extructio*, 556.

*Clementis V. Constitutiones*, 1460, App. liii.

1467, App. lv.

*Codex Alexandrinus*, fac-simile edition of, 224.

Bezae, fac-simile edition of, 225.

*Rescriptus Evangelii secundum Matthæum*, 116, note.

Ebnerianus, Description of, App. cxi.

Collins; *Guide to the Choice of Books*, 517.

*Conciliorum Collectio Maxima*, App. cxiii.

*Conjectural Observations on Alphabetic Writing*, 455.

Copineau; *Essai synthétique sur l'origine des Langues*, 452.

Cornelius Nepos, 1471. App. lix.

*Cracovia* (*Mattheus de, &c.*); *Tractatus rationis*, App. l.

Crenius; *De Furibus litterariis*, 412.

Crescimbeni; *Commentari della Poesia Italiana*, 434, 435.

*Demetrius*; *De scriptura nomothetica*, 720.

*Denino*; *Sopra le vicende della Letteratura*, 412.

*La Prusse Littéraire*, 435.

*La Clef des Langues*, 452.

*Bibliopæa*, 519.

*Denis*; *History of Printing at Vienna*, (Germ.) 478—750.

*Suffragium pro Johanne de Spira*, 513.

*Introduction to the Knowledge of Books*, (Germ.) 519.

*De Rossi*; *Dizionario storico degli autori ebrei*, 444.

*De Hebraica topographia origine*, 478.

*De typogr. Hebræo Ferrariensi*, 479.

*Annali Ebreo-typografici di Sabioneta*, *ibid.*

*Annales Hebræo-typogr. sæculi xv. ibid.*

*Annales Hebr. Typ. ad ann. 1540. ibid.*, 480.

*Bibliotheca Judaica Antichristiana*, 750.

*Desserts*; *Siècles littéraires de la France*, 435.

*Nouveau Dictionnaire Bibliographique*, 556.

*De Vaines*; *Dictionnaire raisonné de Diplomatie*, 463.

*Deverell*; *Discoveries in Hieroglyphics*, 458.

*Dialogus Facetus*, App. xlv.

*Diddin*; *Typographical Antiquities*, 470.

*Bibliomania*, 520.

*Introduction to the Knowledge of rare and valuable editions of  
Classics*, 532.

*Bibliotheca Spenceriana*, 533.

*Specimen Bibliothecæ Britannicæ*, 534.

*Bibliographical Decameron*, 750.

*D'Israeli*; *Curiosities of Literature*, 412.

*Calamities of Authors*, 423.

*Quarrels of Authors*, 423, 749.

*Disputation sur l'Ecriture hieroglyphique*, 458.

*Disputation sur l'Ecriture hieroglyphique*, 458.

- Du Cange* ; Glossarium mediæ et infimæ Græcitatæ, 463.  
                   Glossarium mediæ et infimæ Latinitatis, 464.
- Du Maine et Du Verdier* ; Bibliothèques Françaises, 435.
- Dunton (John)* ; Life and Errors of, 423, 424.
- Durandus* ; Rationale, 1459, App. liii.
- Duret* ; Le Thrésor des Langues, 452.
- Ducey* ; Dissertation sur les Bibliothèques, 556.  
                   Table Alphabétique des Dictionnaires, 557.
- Dutens* ; Bibliothèque Complette et choisie, 557.
- Echard* ; De editione librorum apud Veteres, 521.
- Einarí* ; Sciagraphia Hist. litt. Islandicæ, 436.
- Ellis* ; Specimen of early English Poets, 424.  
                   Specimens of early English Metrical Romances, *ibid.*
- Elzevir* ; Cæsar and Virgil, genuine editions of, how ascertained, 354, 355.  
                   Editions, List of, App. lxxxi—lxxxiii
- Engel* ; Bibliotheca Selectissima, 535.
- Epitaphia Petri à Cornibus*, App. xlv.
- Ersch* ; La France littéraire, 436.
- Essai sur l' Imprimerie*, 480.
- Eusebii Prep. Evang.* 1470. fol., App. lviii.
- Exercitium super Paternoster*, App. vii.
- Fabricius* ; Bibliotheca Græca, 436, 437.  
                   Bibliotheca Latina, 437.  
                   Bibl. Lat. med. et inf. ætatis, 438.  
                   Centuria Plagiariorum, 549.
- Fabroni* ; Laurentii Medicis Vita, 438.  
                   Petrarchi Vita, *ib.*
- Ferriar* ; Bibliomania, 521.
- Fertel* ; Science Pratique de l'Imprimerie, 480.
- Fischer* ; Descr. of typographical rarities (Germ.), 480.  
                   Essai sur les monumens typographiques de Gutenberg, 510.
- Flindall* ; Amateur's Pocket Companion, 426.
- Fontanini* ; Bibliotheca dell' Eloquenza Italiana, 438.
- Foppens* ; Bibliotheca Belgica, 439.
- Formey* ; Conseils pour former une Bibliothèque, 557.
- Foscarini* ; Della Letteratura Veneziana, 439.
- Fournier le Jeune* ; Recueil des Traités sur l'Imprimerie, &c. 480—482.  
                   Manuel Typographique, 482.  
                   Traité de l'origine des caractères, de fonte pour l'impression de la musique, 482, 483.
- Fournier (Fr. Ign.)* ; Nouveau Dictionnaire portatif de Bibliographie, 535.
- Francus* ; De indicibus papistarum expurgatoriis, 549.
- Fray (J. C.)* ; Recitus veritabilis, &c. App. xlv.
- Freytag* ; Analecta Litteraria, 535.

- Freytag* ; *Adparatus Litterarius*, 536.  
*Fry (Dr.)* ; *Pantographia*, 455.  
*Fugger* ; *De l'origine de l'imprimerie primitive*, 483.  
*Fuggerorum et Fuggerarum Imagines*, 354.  
*Garnier* ; *Systema Bibliothecæ Societatis Jesu*, 557.  
*Gatterer* ; *Commentatio Diplomatica*, 464.  
*Gebelin* ; *Le Monde Primitif*, 452.  
     *Histoire Naturelle de la Parole*, 453.  
*Geddes (Dr. Alex.)* ; *Epistola Macaronica*, App. xlvii.  
     *Ode Pindarico-Sapphico-Macaronica*, *ibid.*  
     *Bardomachia*, *ibid.*  
*Gerdes* ; *Florilegium hist. crit. librorum rariorum*, 536.  
*Geret* ; *De Aldi Manutii Vita*, 507.  
*Germon* ; *De veteribus regum Francorum diplomatibus*, 455  
*Gerrard* ; *Siglarium Romanum*, 464, 465.  
*Gesner* ; *Bibliotheca*, 522.  
*Giardina* ; *De rectâ methodo citandi auctores*, 547.  
*Giustiniani* ; *Saggio sulla tipografia di Napoli*, 483.  
*Godefridus* ; *Chronicon Gotwicense*, 465.  
*Goguet* ; *De l'Origine des Loix, &c.* 412.  
*Gough (Richard)* ; *Acc. of Bedford Missal*, 302, note 536.  
     *Cat. of MSS. bequeathed by him to the Bodleian li-*  
     *brary*, 753.  
*Grævii et Gronovii* ; *Thes. Ant. Gr. et Rom.* App. cxv.  
     *Thesaurus Ant. Ital. et Sicil. &c.* App. cxvi.  
*Grammaticæ Methodus Rhythmica*, App. liv.  
*Granger* ; *Biographical History*, 425.  
     *Letters of, to eminent persons*, *ibid.*  
*Greswell* ; *Memoirs of Angelus Politianus*, 439.  
*Groddeck* ; *Pseudonymorum Hebraicorum Hexacontas*, 548.  
*Guarini Regulæ Grammaticales*, 1470, App. lviii.  
*Guarini Capelli Sarsinas*, App. xlv.  
*Guichard* ; *Harmonie etymologique des Langues*, 453.  
*Guignes* ; *Essai historique sur la typographie orientale*, 483.  
*Guilandini Papyrus, &c.* 448.  
*Guinguené Hist. Litt. d'Italie*, 449.  
*Hamconii Certamen Catholicorum cum Calvinistis*, App. xlvi.  
*Hammer* ; *Antient Alphabets, &c., explained*, 459.  
*Harenga Macaronica*, App. xlvi.  
*Harles* ; *Introd. in Hist. Ling. Græc.* 440.  
     *Brevior Notitia litt. Græc.* *ibid.*  
     *Introd. in Hist. Ling. Lat.* *ibid.*  
     *Brevior Notitia litt. Rom.* *ibid.*  
*Harris* ; *Philological Inquiries*, 440.  
*Hartlieb (Dr.)* ; *Chiromancy*, App. xii.

- Harwood (Dr.)* ; View of the Classics, 536, 537.  
*Haym* ; Biblioteca Italiana, 537.  
*Hayter (Rev. John)* ; Report on Herculaneum MSS. 138.  
*Heineken* ; Idée générale d'une collection d'Estampes, 484, 485.  
*Heinsius* ; Universal Bibliographical Dictionary (Germ.), 522.  
*Henry (Dr.)* ; The History of Britain, 426.  
*Henselii* Synopsis universæ philologiæ, 453.  
*Herbarius*, 1484. App. lvii.  
*D'Herbelot* ; Bibliothèque Orientale, 412.  
*Herbert* ; Typographical Antiquities, 470.  
*Hervas* ; Catalogo delle lingue conosciute, 453.  
     Origine, formazione, &c. degl'idiomi, ibid.  
     Vocabulario poliglotta, ibid.  
     Saggio pratico delle lingue, ibid.  
*Heumanni* Conspect. Reip. Litt. 413.  
*Hevelius (John)* ; Machina Cœlestis, 323.  
*Hieronymi Epistolæ*, 1470, App. lvi.  
*Historiæ lateralis ad calculum Sectionis Appendix*, 354.  
*Hodgkin* ; Calligraphia et Poecilographia Græca, 456.  
*Hody* ; de Græcis illustribus, 440, 441.  
*Hoffman* ; Lex. Univ. Hist. 403.  
     De typographiis, eorumque origine, 485.  
*Horapollinis Hieroglyphica*, 459.  
*Huddesford* ; Lives of Leland, Hearne, and Wood, 427.  
*Huet* ; Memoirs of himself, 441.  
*Hugbaldi Ecloga de Calvis*, App. xlv.  
*Hugo* ; De prima Scribendi origine, 456.  
*Images (Books of)*, Notice of, App. i—xiv.  
*Index expurgatorius*, 550.  
*Indice de Caratteri*, 485.  
*Introduction to Lit. Hist. of 14th and 15th centuries*, 441.  
*Irving* ; Lives of the Scottish Poets, 427.  
*Jacob* ; Traicté des plus belles Bibliothèques, 558.  
*Jacobæus* ; Dissertatio de forma librorum apud veteres, 522.  
*Jansen* ; De l'invention d'imprimerie, 485, 486.  
*Jeronimi (Sancti)* ; Expositio in Simbolum Apostolorum, 177, 185, 186,  
     195. Note.  
*Jociscus* ; de Vita Oporini, 512.  
*Johannis (S. Evangelistæ)*, Historia, App. v.  
*Johnson (Dr.)* ; Lives of the Poets, 427.  
*Johnson (H.)* ; Introduction to Logography, 486.  
*Jones* ; Origin of Language and Nations, 453, 454.  
*Jortin* ; Life of Erasmus, 441.  
*Jours caniculaires*, 354.

- Judex* ; De typographiæ inventione, 486.
- Jungendres* ; De notis characteristicis Librorum, 537.
- Justini Historiæ*, 1470, App. lviii. lix.
- Justiniani Institutiones*, 1468, App. lv.  
Codex, 1475, App. lviii.
- Kett* ; Elements of General Knowledge, 522.
- The King's Collection of Pamphlets, 329.
- Kircher* ; Obelisci Ægyptiaci Interpretatio, 459.  
Obeliscus Pamphilius, *ibid.*  
Œdipus Ægyptiacus, *ibid.*
- Kirchmayer* ; Dissertatio de Papyro, 448.
- Kirwan (Richard)*, On primæval Language, 84, Note. 457.
- Klotzius* ; De libris auctoribus suis fatalibus, 549.
- Knight* ; Life of Erasmus, 442.  
(*R. P.*) Essay on Greek Alphabet, 457.
- Koehler* ; Disquisitio de libro Tewrdanncths, 537.  
Sylloge scriptorum de ordinandâ Bibliothecâ, 558, 559.
- Koenig* ; Bibl. Vetus et Nova, 413.
- Kohlius* ; Introd. in Hist. Litt. Slavorum, 442.
- Koops* ; Historical Account of Paper, 449.
- La Caille* ; Histoire de l'Imprimerie, 486.
- Lackmanni Annales Typographici*, 487.
- Lactantii Institutiones* (1465), 244, 245.
- Ladvocat* ; Dict. Hist. et Bibliogr. 405.
- Laire* ; Specimen historicum Typographiæ Romanæ, 538.  
Index librorum ab inventâ typographiâ, *ibid.*
- Lambecius* ; Prodrômus Hist. Lit. 414.
- Lambinet* ; Recherches historiques, &c. sur l'Imprimerie, 487.  
Origine de l'Imprimerie, 488.
- Langlois* ; Discours sur les hieroglyphes, 459.
- L'Archiviste François, 466.
- L'Ecu*y ; Nouv. Dict. Univ. &c. 408.
- Legipontius* ; Dissertationes Philologico-Bibliographicæ, 559, 560.
- Leibnitz* ; Idea bibliothecæ publicæ, 559.
- Leichiardi Cagasanga Reistorum*, &c. App. xlv.
- Leland* ; Commentarii de Scriptoribus Britannicis, 427.
- Lemoine* ; Diplomatie Pratique et Supplément, 466.  
Typographical Antiquities, 488, 489.
- Lempriere (Dr.)* ; Universal Biography, 408.
- Lewis* ; Life of Caxton, 509.
- Libraries, Critical and Historical Account of, 554.
- Lichtenberger* ; Initia typographica, 489.
- Literary Memoirs of Living Authors in Great Britain, 498.
- Lomeier* ; De Bibliothecis, 560.
- Los Rios* ; Bibliographie Instructive, 538.

- Lottin* ; Catalogue Chronologique des Libraires, 489.  
*Luckombe* ; History and Art of Printing, 489.  
*Lunze* ; Monumenta Typographica, 490.  
*Mabillon* ; De re Diplomatica, 466.  
*M'Creery* ; The Press, 490.  
*Macharonea varia*, App. xlv.  
*Maderus* ; De bibliothecis Libelli varii, 560.  
*Maffei* ; Istoria Diplomatica, 466.  
*Maichelius* ; Introductio ad Hist. Lit. 561.  
*Maittaire* ; Annales Typographici, 490, 538.  
     Stephanorum Historiæ, 512, 513.  
     Hist. Typographorum Parisiensium, 513.  
*Mallinkrot* ; De ortu Artis typographicæ, 490.  
*Manetti* ; Specimen Hist. lit. Florent. 442.  
*Marchand* ; Histoire de l'Imprimerie, 490, 491.  
     Dictionnaire Historique, 539.  
*Marchesini* Mammetractus, 1470. App. lvi.  
*Mariæ Virginis* Historia, ex Cant. Cantic. App. vi.  
     ex Evangelistis, ibid.  
*Marini* ; Papiri Diplomatici, 467.  
*Marolles* ; Recherches sur l'Origine des registres, &c. 492.  
*Marquartus* ; De re libraria, 523.  
*Massey* ; Origin and Progress of Letters, 457.  
*Mathæi de Cracovia* ; Tractatus rationis et conscientiæ, 1460, App. l.  
*MauPERTUIS* ; Reflexions sur l'Origine des langues, 454.  
*Meerman* ; Admonitio et Epistolæ de Chartæ lineæ origine, 449.  
     Origines Typographicæ, 492, 493.  
*Meigra Entepresa Catoliqui Imperatoris*, App. xlv.  
*Mentel* ; Excursus et Parænesis de typographiæ origine, 493.  
*Mercier*, Supplément à l'Histoire de l'Imprimerie de *Marchand*, 491.  
*Merlini Cocaii*, Opus Mac. App. xlv.  
*Meusel* ; Guide to Hist. of Lit. (Germ.), 414.  
*Michæler* ; De Origine Linguae, 454.  
*Middleton* ; Dissertation on the origin of Printing in England, 493, 494.  
*Millot* ; Hist. Littéraire des Troubadours, 442, 443.  
*Missis Dominicis*, treatise, de, 353.  
*Mitford* ; Enquiry into the principles, &c. of Language, 454.  
*Modus legendi abbreviaturas*, 121.  
*Moller* ; Dissertatio de Typographia, 494.  
*Momoro* ; Traité élémentaire de l'Imprimerie, 494.  
*Monboddo* ; Origin and Progress of Language, 454.  
*Montfaucon* ; Palæographia Græca, 467.  
*Moreri* ; Le Grand Dict. Hist. 403.  
*Morkhof* ; Polyhistor Literarius, &c. 415.



- Moutard* ; Manuel Bibliographique, 523.
- Muratori* ; Rerum Italicarum Scriptores, App. cxvi.
- Mylius* ; Bibliotheca Anonymorum, 548.
- Naudé* ; Considérations sur les Coups d'Etat, 321, 322.  
 Additions à l'Histoire de Louis XI. 494.  
 Advis pour dresser une bibliothèque, 561.  
 Avis sur la vente de la bibliothèque du Cardinal Mazarine, 562.
- Née de la Rochelle* ; Vie d'Etienne Dolet, 509.  
 Eloge de Gutenberg, 511.  
 Bibliographie Instructive, tome 10<sup>e</sup>, 532.
- Negri* ; Hist. degli Scrittori Fiorentine, 443.
- Niceron* ; Mem. pour servir à l'Histoire des hommes illustres, 415, 416.
- Nichols* ; Literary Anecdotes of the 18th century, 428, 749.  
 Origin of Printing, 474.  
 Memoirs of William Ged, 510.
- Nicolai V. (Papæ)* Literæ Indulgentiarum, 1454. App. xlix.
- Nicols* ; De Literis inventis Libri 6, 457.
- Nicolson* ; The English, Scotch, and Irish Historical Libraries, 429.
- Normann* ; Dissertatio de typographia, 495.
- Nouveau Traité* de Diplomatie, 467.
- Oberlin* ; Literarum omnis ævi Fata, &c. 416.  
 Artis Diplomaticæ primæ Lineæ, 468.  
 Essai sur la vie de Gutenberg, 510.
- Oldys* ; The British Librarian, 523.
- Orlandi* ; Origine e Progressi della Stampa, 495.
- Osmont* ; Dictionnaire typographique, 539.
- Paitoni* ; Dissertazione sulla tipografia alla Venezia, 495.
- Palatino* ; Libro, nel qual s'insegna a scrivere ogni sorte delle lettere, &c. 457.
- Palaye* ; Hist. litt. des Troubadours, 443.
- Palissot* ; Mem. pour l'Hist. de Litt. Française, ibid.
- Palmer* ; General History of Printing, 495, 496.
- Panzer* ; Annales Typographici, 540.  
 Annals of German Lit. (Germ.), 750.
- Parent* ; Essai sur la Bibliographie, 562.
- Pater* ; De inventione typographiæ, 496.
- Peignot* ; Dictionnaire de Bibliologie, 523.  
 Repertoire Bibliographique Universel, 523, 524, 741.  
 Essai de Curiosités, 540.  
 Bibliographie Curieuse, ibid.  
 Repertoire des Bibliogr. spéciales, 541, 741.  
 Dictionnaire des Livres Condamnés, 549.  
 Manuel Bibliographique, 562, 563.
- Pellegrini* ; Della prima origine della Stampa di Venezia, 496.
- Pezzana* ; Notizie Biografiche, 541.

- Photä Myrobiblion*, 513.  
*Pierii Hieroglyphica*, 459.  
*Pierres* ; Description d'une nouvelle presse, 496.  
*Pignorius* ; Mensa Isiaca, 460.  
*Pii II.* Bulla Crucata, App. liii.  
*Pinelli* ; Prospetti degli Autori classici, 536.  
*Pits* ; De Illustribus Angliæ Scriptoribus, 429.  
*Placcius* ; Theatrum Anonymorum, 547.  
*Pluche* ; La Mecanique des langues, 454.  
*Poccianti* ; Catalogus Script. Florent. 443.  
*Porcii (Petri) Pugna Porcorum*, App. xlv.  
*Porthmann* ; Essai historique sur l'imprimerie, 496.  
*Psalmorum Codex*, 1457, *Specimen of*, 251, 252.  
     *Notice of*, App. lii.  
     1459, App. ibid.  
     1490, App. lvii.  
*Psalterium*, *Printed by Faques in 1504*, 237.  
*Publicii (Jacobi)* ; Ars Memorativa, 272, note.  
*Quindecim Signa extremi Judicii*, App. viii.  
*Quintiliani* ; Institutiones, 1471, App. lix.  
*Quirini Specimen Litteraturæ Brixianæ*, 541.  
     *De optimorum scriptorum editionibus*, 541.  
*Quiroga* ; Index et Catalogus librorum prohibitorum, 550.  
*Raym* ; De prima typographiæ Hispanicæ ætate, 496.  
*Regulæ Grammatices*, App. lvi.  
*Reichard* ; Historia indicum librorum prohibitorum, 550.  
*Reimann* ; Bibliotheca Acroamatica, 284, 285.  
*Reinold* ; Hist. Græc. et Latin., 416, 417.  
*Renouard* ; Annales de l'imprimerie des Alde, 510.  
     *Editions of Classics*, App. cviii—cx.  
*Reuss* ; Alphabetical Table of Authors living in Great Britain, &c. 429.  
*Ritson* ; Bibliographia Poetica, 430.  
*Rive (Abbé)* ; L'Art de connoître les miniatures de MSS., 133, 468.  
     *Chasse aux Bibliographes*, 524.  
     *Chronique littéraire de ses ouvrages*, ibid.  
     *Notices sur quelques MSS. du Duc de la Valliere*, 542.  
*Rivinus* ; Hecatomba laudum ob inventam calcographiam, 497.  
*Roeder* ; Cat. Librorum sæcul. 15, Norimberg. impress. 542.  
*Roscoe* ; Life of Lorenzo de Medici, 443, 444.  
     *Life, &c. of Leo X.*, 444.  
*Roth-Scholzius* ; Icones bibliopolarum et typographorum, 497.  
     *Thesaurus symbolorum ac emblematum*, 497.  
*Roujour* ; Révolutions dans les Sciences, &c., 444.  
*Rowe-Mores* ; Dissertation on English Founders, 497, 498.

*Rudbeck (Olaus)*, *Atlantica*, 323, 755.

*St. Leger* ; Sur différentes éditions rares du 15<sup>e</sup> siècle, 542.

*Saint Paul (M.)* ; Nouveau Système Typographique, 222, note. 498.

*Salden* ; *Bibliophilia*, 524.

De libris eorumque usu et abusu, 525.

*Saldis, Hermannus de* ; *Speculum Sacerdotis*, App. li.

*Sale Catalogues* : see *Catalogues*, 5, in *this Index*.

*Sallustii (C. Crispi)* *Historiæ*, edit. Stereotyp. a *God*, 215, 744.

*Salverte* ; *Tableau de la Littérature de la France*, 444.

*Sammarthanorum* *Gallia Christiana*, App. cxiii.

*Sanft* ; *Dissertatio in aureum codicem SS. Evangeliorum*, 543.

*Santander* ; *Essai sur l'origine de l'Imprimerie*, 498, 499.

*Dictionnaire Bibliographique du 15<sup>e</sup> Siècle*, 543.

*Sardini* ; *Congettura sopra un antica Stampa*, 499.

*Sartori* ; *Hist. and Lit. Mem. (Germ.)*

*Savage* ; *The Librarian*, 525.

*Saxii (Chr.)* ; *Onomasticon literarium*, 417.

(*Jos. Ant.*) ; *Hist. lit. typographica Mediolanensis*, 499.

*Cat. libr. Mediolani edit.*, 543.

*Schaeffer* ; *New Inventions, &c. for making paper*, 449.

*Schelhorn* ; *Amœnitates Literariæ*, 544.

*Amœn. Hist. Ecclesiast. et Lit. ibid.*

*De antiq. Lat. Bibliorum editione*, *ibid.*

*Schnurrer* ; *Bibliotheca Arabica*, 750.

*Schoell* ; *Hist. abrégée de la littérature Grecque*, 444.

*Repert. de la litt. ancienne*, 445.

*Schoenleben* ; *Notitia Codicis Ebneriani*, 544.

*Schoepflin* ; *Vindiciæ Typographicæ*, 499.

*Schoetgenius* ; *Historia Librariorum et Bibliopolarum veteris et mediæ ævi*, 525.

*Commentationes de indicibus librorum prohibitorum*, 550.

*Schrag* ; *Hist. typographiæ*, 500.

*Schrammius* ; *Disputatio de librorum prohibitorum indicibus*, 550.

*Schwartz* ; *Primaria Documenta de origine typographiæ*, *ibid.*

*Schreitinger* ; *Elements of the Knowledge of Libraries (Germ.)*, 563.

*Scrivenerius* ; *Laurea Laurentii Costeri*, 501.

*Seemiller* ; *Bibliothecæ Academiæ Ingolstadiensis Incunabula Typographica*, 544.

*Exercitatio de Latinis Bibliis*, 545.

*De Bibliis Polyglottis Complutensibus*, *ibid.*

*Seix* ; *Annus tertius artis typographiæ*, 501.

*Senebier* ; *Hist. littéraire de Genève*, 445.

*Simonneau* ; *Recueil des Etampes*, 501.

*Sismondi* ; *De la littérature du midi de l'Europe*, 445, 459, 749.

*Smith* ; *Printer's Grammar*, 501.

- Speculum Humanæ Salvationis*, App. x.  
     *Sacerdotis*, App. li.  
*Stanley* ; *History of Philosophy*, 417.  
*Statuta Moguntina*, App. li.  
*Stiernmann* ; *Anonymorum Centuriæ duo*, 548.  
*Stollus* ; *Introductio in Historiam Litterariam*, 417, 418.  
*Stower* ; *Typographical Marks*, 502.  
     *Printer's Grammar*, *ibid.*  
     *Printer's Price Book*, *ibid.*  
*Struvius* ; *Bibliotheca historiæ litterariæ*, 418.  
     *Introductio in notitiam rei litterariæ*, *ibid.*  
     *Bibliotheca historica selecta*, *ibid.*  
*Suetonius*, de *Vitis Cæsarum*, 1471, App. lix.  
*Sujets tirés de l'Ecriture Sainte*, App. x.  
*Tableau de la littérature Française pendant le 18<sup>e</sup>. siècle*, 445, 446.  
*Tablettes Biographiques des Ecrivains Français*, 446.  
*Tanner* ; *Bibliotheca Britanno-Hibernica*, 430.  
*Tanzini* ; *Sopra Lingua primitiva*, 454.  
*Tentzel* ; *De Artis typographicæ inventione*, 502.  
*Teurdanths*, *Adventures of*, App. xiii.  
*Thesaurus bibliographicus ex indicibus librorum prohibitorum*, 550.  
*Thiboust* ; *De typographiæ excellentiâ Carmen*, 503.  
*Thomas* ; *History of Printing in America*, 503.  
*Thomas Aquinas* ; *Summa de articulis fidei, &c.*, 1460. App. li.  
     *Secunda Secundæ*, App. lv.  
*Thura* ; *Idea Hist. Litt. Danorum*, 446.  
*Tiraboschi* ; *Storia della letteratura Italiana*, 446, 447.  
     *Dell' inventione delle Stampe*, 504.  
*Toderini* ; *Della Letteratura Turchesca*, 447.  
*Tortellius* de *Orthographia*, 1471, App. lix.  
*Tory* ; *Champfleury, ou de la vraie proportion des Lettres*, 504.  
*Trombelli* ; *L'arte di conoscere l'eta de' Codici*, 468.  
*Unger* ; *Dissertatio de Papyro*, 450.  
*Valerius Maximus*, 1471, App. lvi.  
*Valois* ; *Discours sur les Bibliothèques Publiques*, 563.  
*Vernazza* ; *Lezione sopra la stampa*, 504, 505.  
     *Osservazione Tipografiche*, 545.  
*Vernulius* ; *Nomenclator of Bodl. Library*, 754.  
*Vicenza* ; *Catalogo de' libri stampati*, 545.  
*Villani* ; *La Viziera alzata Hecatete di Scrittori, &c.* 548.  
*Vincard* ; *L'art du typographe*, 505.  
*Virgilii Opera*, fac-simile edition of, 223, note.  
*Vocabulario en Lengua Castellana y Mexica*, 206, 207, note.  
*Vocabularius ex quo*, App. l. note.

- Vogt* ; *Catalogus Librorum rariorum*, 545.  
*Volta* ; *Saggio sulla tipografia Mantovana*, 505.  
*Von Sanden* ; *Exercitatio de indicibus librorum prohibitoria*, 550.  
*Wachter* ; *Naturæ et Scripturæ Concordia*, 458.  
*Wakefield* ; *Essay on the origin of Alphabetical Characters*, 458.  
*Walpole* ; *Catalogue of Royal and Noble Authors*, 430.  
*Walther* ; *Lexicon Diplomaticum*, 468.  
*Warburton* ; *Essai sur les hieroglyphes*, 460.  
*Warton* ; *History of English Poetry*, 430.  
*Watkins (Dr.)* ; *Univ. Biog. Dict.* 407, 408.  
*Watson* ; *History of Printing*, 505.  
*Wehrs* ; *Von Papier, i. e. on Paper, &c.* 450.  
*Wendler* ; *De variis raritatis librorum causis*, 546.  
     *De Libris suppressis et corruptis*, 549.  
*Willett* ; *Mem. on the origin of Printing*, 505.  
     *Catalogue of his Library*, 684—691.  
*Wise* ; *Enquiries concerning the first inhabitants, &c. of Europe*, 458.  
*Wolfius* ; *Monumenta Typographica*, 505, 506.  
     *Notitiæ de scriptis hebræorum anonymis*, 548.  
*Wood* ; *Athenæ Oxonienses*, 431.  
*Woodville (Antony, Earl of Rivers)* ; *Dictes and Sayings of the Philosophers*, 233.  
*Wordsworth* ; *Ecclesiastical Biography*, 431.  
*Wurdwein* ; *Bibliotheca Moguntina*, 506, 546.  
*Zapf* ; *Annales typographiæ Augustanæ*, 507.  
     *Catalogus librorum rarissimorum*, 546.  
*Zeno* ; *Notizie intorno a' Manuzi*, 507.  
*Zoëga* ; *De origine et usu Obeliscorum*, 466.

---

*The following article was accidentally omitted at p. 631. Those who know the diversified researches necessary in a work of this nature, will readily pardon this omission, and others perhaps which the experienced bibliographer may discover.*

---

**CORPUS CHRISTI COLLEGE.**—*Catalogus Librorum MSS. in Bibliotheca collegii Corporis Christi, in Cantabrigia quos legavit Matt. Parkerus Archiep. Cant. Edidit Jacobus Nasmith. Cantab. 1777, 4to.*

The second edition of a valuable catalogue of the very curious MSS. bequeathed by the illustrious Archbishop Parker to his favourite college of Corpus Christi, at Cambridge. The first edition of this catalogue appeared in 1722, folio.

# GENERAL INDEX

## OF MATTERS.

---

*The Roman Numerals refer to the Introductory Memoir; the Arabic Figures, to the body of the work; the Appendix is referred to distinctly, App. i. ii. &c.*

### A.

**ABBREVIATIONS** in MSS. origin of, 118.

———— account of those introduced into MSS., 118—121.

———— works elucidating them, 121.

———— in early printing, observations on, 227, 228.

———— great numbers of, in early printed books, 317.

*Aberdeen*, printing when introduced at, 201, 202.

*Academies*, histories of, rare, 330.

*Acroamatic* books, what, 284, 285.

*Æmilius* (Paulus) founded the first library at Rome, xv.

*Affo*, (Ireneo) notice of, 469, 470.

*Age* of MSS. rules for ascertaining, 121—127, 140.

*Aldine Family*, notice of, and of the editions executed by them, App. lx—xc.

*Aldus Manutius*, invented the Italic type, 242, 243.

———— character of, App. lxi, lxii.

*Alexandrian library*, account of, vi—xi.

*Allonymous books*, nature of, 280.

*Allwood*, (Mr.) hypothesis of, on the primæval language, 84, *note*.

*Ameilhon*, (M.) curious bibliographical blunders recorded by, 354.

*America*, (*Spanish*) introduction of printing there, 205—207.

———— (*Portuguese*) introduction of printing there, 208.

———— (*United States of*) printing in, 208—210.

———— British colonies and islands, printing in, 210, 211.

———— French islands in, printing at, 211.

*Anonymous books*, what, 281.

———— notice of works on, 546—548.

*Antioch*, public library at, founded by the Emperor Julian, xxiv. *note*.

*Antiquities*, books of, why rare, 331.

*Antiquity* of MSS. rules for ascertaining, 123—127, 140.

*Antonio*, (Nich.) notice of, 433.

*Apocryphal books*, what, 281.

*Arts*, (*curious*) books on, why rare, 331.

*Asbestos* paper, how made, 60.

*Askew* (Dr.) prices of his MSS. 641.

*Athens*, antient library at, xii, xiii.

*Atkyns*, (Richard) first asserted Corsellis to have introduced printing into England, 178.

—— his assertions examined and refuted, 179—187.

—— probably the inventor of the Lambeth Record, 183, 184.

*Aungerville*, (Richard de, Bp. of Durham) notice of, 517, 518.

*Authentic* books, 285.

*Auxiliary* books, 285.

## B.

*Babylon*, antient bricks found at, 32.

*Bacon*, (Lord) his divisions of knowledge, 563.

*Bad* books, what. 282.

*Bagford*, (John) notice of, 472.

*Ballard*, (George) notice of, 420.

*Barbous* editions of the Classics, notice of, App. lxxxvii, lxxxviii.

*Bark* of trees, used for writing on, 42—44.

——, paper made from, 54, 55.

*Baskerville*, (John) notice of, and of the editions executed by him, App. xc, xci.

*Bedford Missal*, splendidly bound, 301, 302.

*Bibliographer*, proper objects of his study, 27, 28.

*Bibliographical systems*, observations on, 551—553.

——— treatises on, 554—563.

*Bibliography*, definition of, 27.

——— divisions of the science, 28, 29.

——— principles of, 358—402.

——— elementary remarks on, 363.

——— elementary list of works on, 513—553.

——— general, remarks on, 364.

——— special, remarks on, 365.

——— special, list of works on, 741.

*Bibliotheca*, nature of, 285.

*Biographies* of literary men, why rare, 330.

*Bipontine Classics*, notice of, App. xcii—xcv.

*Biscop*, (Benedict) valuable library of, 346.

*Black* letter, why so termed, 257.

*Blagden*, (Sir Charles, M. D.) process recommended by, for restoring decayed MSS. 141, 142.

*Blunders*, curious, in the titles of books, anecdotes of, 354, 355.

*Bodoni*, notice of classics, &c. executed by, App. xcv—cviii.

*Bookbinders'* paste, hints for improving, 311, 312.

*Bookbinding*, antiquity of, 292.

——— different methods of, 293—296.

*Bookbinding*, expensive in antient times, 297.

———— different styles of, in France, 298—300.

———— in England, splendid specimens of, 300—308.

———— ornamental, of Messrs. Edwards, 309.

*Books*, denominations of, 278, *et seq.*

———— MSS. and printed, 278.

———— of antient, middle, and modern ages, 279.

———— theological, &c. *ibid.*

———— Pagan, Jewish, Christian, &c. 280.

———— sacred, ecclesiastical, or profane, *ibid.*

———— divisions of, according to their authors, *ibid.* 281.

———— relative qualities of, 282, 283.

———— lost, promised, and fictitious, 283, 284.

———— miscellaneous denominations of, 284—287.

———— of the Romans, 287.

———— forms or sizes of, 288—292.

———— remarks on the preservation, &c. of, 310—314.

———— on the knowledge of, their relative value and scarcity, 315, *et seq.*

———— antient and modern, how to ascertain, 315—318.

———— causes of the rarity of, 319, 320.

———— *whose rarity is absolute*, 320—327.

———— of which a few copies only have been printed, 321.

———— suppressed with the greatest rigour, 322.

———— destroyed by accident, 323.

———— of which part only has been printed, *ibid.*

———— on large and fine paper, 324.

———— on vellum and satin, 325.

———— on coloured paper, 326, App. xiv—xx.

———— unique, and illustrated copies, 326, App. xxxviii—xliv.

———— rare, through decay or waste, 327.

———— *whose rarity is relative*, 328.

———— interesting only to a few persons, *ibid.*

———— as large works, *ibid.*

———— fugitive pieces, 329.

———— history of particular towns, *ibid.*

———— histories of academies and learned societies, 330.

———— lives of learned men, *ibid.*

———— catalogues of libraries, *ibid.*

———— strictly critical, 331.

———— books of antiquities, *ibid.*

———— treating on curious arts, *ibid.*

———— in the macaronic, &c. style, 332.

———— condemned, 332—339.

———— prices of, in different ages, 345—349.

———— choice of, for a library, 349—353.



- Books*, how they should be disposed, in a library, 358, 359.  
 ——— notice of works, facilitating the knowledge of books, in general, 513—525.  
 ——— notice of works, treating on rare books, 516—546.  
 ——— notice of works, on anonymous, pseudonymous, and suppressed books, 546—550.  
 ——— hints for preventing their loss, 562.  
 ——— specimens of prices given for, 639, 640, 641.  
 ——— of images, notices of, App. i—xiv.  
*Bookbinding*, Chinese, notice of, 205.  
*Bootan*, paper how made at, 58, 59.  
*Boustrophedon*, writing, described, 36, 107.  
*Brass*, antiently used for writing on, 34, 35.  
*Breitkopf* (M.), notice of, 448.  
*Bricks*, antiently used for writing on, 32, 33.  
*Brindley* (J.), notice of the classics printed by, App. lxxvii.  
*British colonies* in America, printing when introduced in, 210, 211.  
*British Museum*, account of its literary treasures, 613—621.  
*Britons*, (antient) mode of writing among, described, 104—106.  
*Bury*, (Richard de) notice of, 517.  
 ——— analysis of his *Philobiblion*, 518.

## C.

- Cambridge*, printing, when introduced at, 195, 196.  
 ——— public library, notice of, 630, 631.  
*Canonical Books*, 286.  
*Canterbury*, printing when introduced at, 199.  
 ——— Archbishop's noble library at Lambeth, account of, 631—634.  
*Capital letters*, what, 257.  
 ——— absence of, in early printed books, 316.  
*Capitoline library*, notice of, xx.  
*Carez* (M.) invents omotypy, 218, 219.  
*Catalogues* of libraries, why rare, 330.  
 ——— of the principal British and Foreign libraries, notice of; see *Catalogues in the Bibliographical Index*.  
*Catch-words*, origin and uses of, 318.  
*Caxton* (William), proved to be the first printer in England, 176—187.  
 ——— account of his early life, 187, 188.  
 ——— travels in the Low Countries, 188.  
 ——— begins printing, *ibid*.  
 ——— establishes printing near Westminster Abbey, 189, 190.  
 ——— first book printed there by him, 191.  
 ——— his death, 191, 192.  
 ——— observations on his types, and specimens of works executed by him, 228—234.

*Caxton*, the first productions of his press, why confined to translations from the French, 239.

*Censured Books*, account of, 332—339.

*Chaldean Astronomers* inscribed their discoveries on bricks, 32.

*Chaldeans*, antient libraries of, iii, iv.

*Chapel*, a printing-office, why thus denominated, 190, *note*.

*Charta Hieratica*, 51.

——— *Amphitheatrica*, 52.

——— *Fanniana*, *ibid.*

——— *Saitica*, *ibid.*

——— *Tæniotica*, *ibid.*

——— *Emporetica*, *ibid.*

——— *Augusta et Liviana*, *ibid.* 53.

——— *Claudia*, 53.

——— *Corticea*, 54.

——— *Bombycina*, 61.

*Chatham*, (Mr.) noble library, &c. founded by, account of, 635.

*Chinese Papers*, account of, 55, 56.

————— Hieroglyphics, notice of, 102—104.

————— Printing, process of described, 202—205.

*Choice of books for a library*, 349—353.

——— of editions, remarks on, 353—357.

*Christopher* (St.), curious wood cut of, 155, 271.

*Church-books*, what, 286.

*Classics*, few, why printed in England, in the infancy of the art, 239, 240.

——— what authors deemed such, 286.

*Classification of a library*, essay towards an improved system of, 358, *et seq.*

————— reasons of the author's scheme for, 361.

————— Bibliography, 362—365.

————— Theology, 366—368.

————— Philosophy, 368—388.

————— History, 388—395.

————— Literature, 395—400.

————— epitome of the system, 401, 402.

————— remarks on the different systems of, 551—553.

————— notice of works on, 554—563.

*Codex Alexandrinus*, partial fac-similes of, printed, 224.

——— *Bezae*, fac-simile of, 225.

——— *Ebnerianus*, notice of, App. cxi.

——— *Rescriptus*, nature of, 112, 113.

——— description of several, 113—117.

*Coloured paper*, antiently used, 67—72.

————— books printed on, 326, App xiv—xx.

*Comino*, notice of, and of editions executed by him, App. lxxxvi.

*Compositors*, duty of, 260, 262—269.

*Condemned books*, account of, 332, *et seq.*

————— adverse to religion, 337.

————— adverse to morality, 338.

————— seditious books, 339.

————— treating on superstitious arts, *ibid.*

*Constantinople*, antient library at, founded by Constantine the Great, xxiii.

————— revolutions in, xxiv, xxv.

*Copper-plate printing*, account of, 273—275.

*Corsellis*, fable of his introducing typography into England exposed, 179—187.

*Coster* (Laurent), fable of, respecting the invention of printing, 146, 147.

————— examined and refuted, 147—154.

*Cotton Paper*, when discovered, 61, 62.

————— different names of, 63.

*Crapelet* (M.), printing in gold letters by, 225.

*Cryptonymous Books*, what, 281.

#### D.

*Dates*, mistakes in, not infrequent in early as well as in modern printing, 185.

————— instances of such mistakes, 185, 186.

*Daunou* (M.) opinion of, relative to the invention of printing, 477, 478.

*De Bure* (M.), notice of, 532.

*Dempster* (Thomas), notice of, 423.

*De Vaines* (Dom.) process recommended by, for restoring decayed MSS. 141.

*Devices* of antient printers, 255, App. xx—xxxviii.

*Diplomatics*, notice of works treating on, 461—469: See *Writing*.

*Dolet* (Etienne), notice of, 509, 510.

*Domesday Book*, notice of, 223.

————— a fac-simile of, printed, 223, 224.

#### E.

*Edgar* (King), splendidly bound charter of, 305.

*Edinburgh*, printing when introduced, 201.

*Editions* of books, difference between antient and modern, 315.

————— of the 15th century, how to ascertain, 316—318.

————— relatively scarce, account of, 339, *et seq.*

————— from antient MSS. 339.

————— first editions of places, 340. ✓

————— by celebrated printers, 340, 341.

————— printed with peculiar characters, 341—343.

————— printed in foreign countries, 343.

————— never exposed to sale, *ibid.*

————— sold under different titles, 344.

————— on the choice of, for a library, 353—357.

————— *true* and *genuine*, criteria of, 356, 357.

————— *Ad Usum Delphini*, notice of, lxxxiv, lxxxv.

*Edwards* (Messrs.), eminent bookbinders, 309, and *note*.

*Egyptians*, antient libraries of, iv, v.

———, hieroglyphics of, account of, 86—91.

*Elementary Books*, 286

*Elizabeth's* (Queen) Golden Manual of prayers, 303, 304.

——— specimen of its ornaments, 303.

*Elzevirs*, notice of, and of the editions executed by them, App. lxxxi—lxxxiii.

*English* writing, in different ages, remarks on, 111, 112.

——— bookbinding, account of, 300.

*Engraving* on copper, discovered by Finiguerra, 273.

——— in Germany, France, and England, 274.

——— impressions of, how taken off, 274, 275.

——— on wood, 271—273.

*Engravings*, stained, how to clean, 312—314.

*Esoteric and Exotic* books, 286, 287.

#### F.

*Fabricius* (Albert), notice of, 437.

*Fac-simile Printing*, account of, 223—225.

*Falka* (M.), introduced stereotypy in Hungary, 219.

*Faques* (William), an early English Printer, remarks on his types, 236.

——— specimen thereof, 237.

*Faulkner* (Henry), a skilful bookbinder, 306, *note*.

*Ferrars* family, eminent bookbinders, 307.

*Fictitious* books, 284.

*Fine printing*, progress of, on the continent, 252, 253.

———, progress of, in England, 253, 254.

*Finiguerra* (Thomaso), the first discoverer of engraving on copper, 273, 274.

*Forms* of books, how ascertained, 288—292.

*Foster* (John, an American printer), epitaph on, 209, *note*.

*Foulis* (Rob and Andrew), notice of and of their editions, App. lxxxix, xc.

*Fount* of letter, what, 257.

*Fournier*, hypothesis of, on the origin of printing, 481, 482.

*France*, successful introduction of stereotypy in, 219.

———, different styles of bookbinding there, 298—300.

*Franklin* (Dr. Benjamin), supposed origin of his epitaph, 209, *note*.

*Frutres Vitæ Communis*, notice of, 166, *note*.

*French Islands* in America, printing when introduced there, 211.

*Fugitive* pieces, why rare, 329.

*Fumigation* of books, for destroying insects, 310.

*Funckler* (Michael) attempts stereotype printing, in Germany, 216.

*Fust and Schoiffer*, books printed by, 160, 161, 162, App. lii—lix.

#### G.

*Ged* (William), attempts of, at stereotyping, 213.

—— account of his process, 214.

#### k

- Ged* (William), specimen of his stereotype Sallust, 744.  
 — failure of his method, 215.  
*Genuine* books, what, 281.  
*Goes* (Hugh), first printer at York and Beverley, 198, and *note*.  
*Gold letters*, printing in, 225.  
*Golden Manual* of Queen Elizabeth, 303, 304.  
*Good* books, what, 282.  
*Gordian Library* at Rome, notice of, 21.  
*Gothic* writing, remarks on, 110.  
*Greeks*, public libraries of, *Intr.* xi—xiii.  
*Greek MSS.* of different ages, remarks on, 107, 108.  
 — printing in England, remarks on, 240.  
 — printing on the continent, first essays in, with a specimen, 244, 245.  
 ———, progress of, 246, 247, 248.  
*Guignes* (M. de), notice of, 483, 484.  
*Gutenberg* (John, the inventor of printing), an account of, and of the progress of his art, 157.  
 ——— in partnership with Fust, 158.  
 ———, dissolution of the partnership, 160.  
 ———, works executed by him, 159, App. xlviii—li.

## H.

- Haerlem*, printing not invented at, 145—155.  
*Harleian Library*, illuminated MSS. of, 129—131.  
*Haude* and Spener (M.M.), editions of classics executed by, App. lxxxviii.  
*Hebrew MSS.*, age of, how ascertained, 126.  
 ——— illuminated, notice of, 134.  
 ——— printing, account of, 249.  
*Herculaneum*, MSS. of, when discovered, 134, 135.  
 ———, in what manner unrolled, 135, 136.  
 ———, account of those published, 136, 137.  
*Hieroglyphics*, origin of, 85, 86.  
 ———, Egyptian, account of, 86—91.  
 ——— of the Chinese, 102—104.  
 ———, notice of works treating on. 458—461.—See *Picture Writing*.  
*HISTORY*, remarks on, 370, 371.  
 ———, arrangement of works on, 388—395.  
 ———, literary list of works on, 403—447.  
*Hody* (Dr.), notice of, 441.  
*Hoffman* (J. F. I.), invents logotypy, 218.  
 ———, account of his process, 218, 222.  
 ——— (Jo. Jac.), notice of, 403.—See *Bibliographical Index*.  
*Hollis* (Mr.), original mode of binding his books, 306.  
*Hunt* (Thomas), and Theodore Rood, the first printers at Oxford, 195.  
*Hunter* (Dr. Wm.), account of his museum at Glasgow, 637, 638.

## I.

- Illumination of MSS.*, antiquity and duration of, 68, 69, and *note*.  
 ———, nature of, 127.  
 ———, subjects of, 128.  
 ———, account of some remarkable illuminated MSS. and printed books, 129—134. 250, 251.  
*Illustrated books*, 326, App. xxxviii—xliv.  
*Indentures of Henry VII.*, splendidly bound, 304, 305.  
*Index Literarius*, curious suggestions for, 517.  
*Ink*, coloured, antiently used, 68, 69.  
 ———, antient, account of, 139, 140.  
 ———, decayed, how restored, 141, 142.  
 ———, Frankfort black, used for copperplate printing, 274.  
*Insects*, ravages of in books, how to prevent, 310—314.  
*Interpolated books*, what, 281.  
*Ipswich*, printing established at, by Cardinal Wolsey, 199.  
*Ireland*, printing when introduced in, 202.  
*Italic type*, invented by Aldus, 242, 243.

## J.

- Japanese paper*, account of, 55, 58.  
*Jenson (Nicholas)*, notice of, and of works executed by him, 228, App. lviii—lx.  
*Jews*, antient libraries of, *Intr.* i, ii.  
*Junius (Adrian)*, extract from his 'Batavia,' relative to the invention of printing, 146, 147, App. cxvi—cxviii.

## K.

- Kirzan (Mr.)*, hypothesis of, in the primæval language of mankind, 84, *note*.  
*Koburger (Anony)*, notice of, App. lx.

## L

- Lambecius (Peter)*, notice of, 414.—*See Bibliographical Index*.  
*Lambeth*, Archbishop's library at, account of, 651—654.  
*Lambeth Record*, asserts Corsellis to be the first printer in England, 178, 179.  
 ———, examination and refutation of its assertions, 179, *et seq.*  
 ———, a forgery, 151—154.  
*Language*, remarks on the origin of, 54—56.  
 ———, notice of works on its origin, 451—454.  
*Large paper and tall copies of books*, distinction between, 324, 325.  
*Latin MSS.* of different ages. remarks on, 117—119.  
*Lead* antiently used for writing on, 33, 34.  
*Leather*, used for writing on, 47, 48.  
*Leaves of trees*, used for writing on, 39—42.

*Letters*, proofs of the divine origin of, 77—83.

———, notice of works treating on the origin of, 454—458.

*Letter-press Printing*, mechanism of, 255—271.

*Lettou* (John), an early printer in England, account of, and of the works executed by him, 192.

———, remarks on his types, 235.

*Library* books, what, 287.

——— catalogues, why rare, 330.

———, on the choice of books for, 349—357.

———, situation proper for, 358.

———, arrangement of, 359.

———, principles of classification for a large library, 360—400.

———, principles of classification for a small library, 401, 402.

———, hint for forming a compendious one, 516.

**LIBRARIES**, origin of, *Intr. Mem.* i.

**I. Libraries of the antients, *ibid.***

of the Jews, *ibid.* ii.

of the Persians, iii.

of the Chaldeans, *ibid.* iv.

of the Egyptians, iv, v.

of Osymandyas, v.

of Memphis, v, vi.

The Alexandrian library, vi—xi.

*Libraries of the Greeks*, xi.

*Library at Athens*, founded by Pisistratus, xii, xiii.

——— of Pergamus, xiv.

*Libraries of Rome*, xv.

First Public Library, founded by Paulus Æmilius, xv, xvi.

*Library of Sylla*, xvi.

——— of Lucullus, *ibid.*

——— erected by Asinius Pollio, xvii.

———, the Octavian, xviii.

———, the Palatine, *ibid.*

——— of Tiberius, xix.

——— of Vespasian, *ibid.*

The Capitoline Library, xx.

The Ulpian Library, *ibid.*

The Gordian Library, xxi.

Public libraries, in the cities, &c. of the Roman empire, xxii.

*Library at Constantinople*, xxiii—xxv.

——— at Antioch, xxiv, *note.*

**II. Libraries of the Moderns.**

**1. BRITISH PUBLIC LIBRARIES.**

British Museum, 615—621.

**BRITISH PUBLIC LIBRARIES, continued.**

Royal Society, 622.  
 Sion College, 623.  
 College of Physicians, *ibid.*  
 Middle Temple, 623, 624.  
 East India Company, 624, 625.  
 Protestant Dissenters', 625.  
 London Medical Society, 626.  
 Royal Institution, *ibid.*  
 London Institution, 627.  
 Surry Institution, *ibid.*  
 Russell Institution, *ibid.*, 628.  
 Westminster Library, 753.  
 Bodleian Library, 628, 629.  
 Ashmolean Museum, 629.  
 Public Library (Cambridge), 630, 631.  
 Catharine Hall, 631.  
 Library at Lambeth Palace, 631—634.  
 Manchester Library, 635.  
 Advocates' Library, Edinburgh, 636.  
 Writers' to the Signet, *ibid.*  
 Hunterian Museum (Glasgow), 637, 638.  
 Trinity College (Dublin), 649, 650.  
 See Bibliographical Index ; *Catalogues.*

**2. FOREIGN LIBRARIES.**

Account of the Libraries of America (North), 613, 614.  
 Augsburg, 575.  
 Brussels, 591.  
 Buda, 595.  
 Constantinople, 610—613.  
 The University of Copenhagen, 567.  
 Council of State (Paris), 571.  
 King of Denmark's, 564—566.  
 Dresden, 578.  
 Escorial, 607.  
 King of France, 570, 571.  
 Geneva, 610.  
 Germany, 575—590.  
 Gottingen, 579.  
 Hamburgh, 579.  
 Harvard College, 613.  
 Holland, 590—594.  
 Hungary, 594—596.  
 Italy and Sicily, 596—605.  
 Jena, 580.



## FOREIGN PUBLIC LIBRARIES, continued.

Leipsic, 581.  
 Leopoldino-Laurentian, 597.  
 Leyden, 593, 594.  
 Lyon, 573.  
 Magliabechian, 598, 599.  
 Medicæo-Laurentian, 597.  
 Moscow, 606.  
 Munich, 582, 752.  
 Naumburg, 582, 583.  
 Various at Paris, 571, 572.  
 Petersburgh, 605, 606.  
 Philadelphia, 613, 614.  
 Poland, 594.  
 Russia, 605—607.  
 Sczecheny, 595.  
 Spain and Portugal, 607, 608.  
 Stockholm, 609.  
 Stutgard, 585.  
 Sweden, 608, 609.  
 Switzerland, 609, 610.  
 Turkey, 610—613.  
 Upsal, 608.  
 Vatican, 601—603, 752, 753.  
 Venice (St. Mark's), 604, 605.  
 Vienna, 587—589.  
 Zurich, 610.

See also Bibliographical Index, *Catalogues*.

*Licensing* of books, 335, 336.

*Linen*, antiently used for writing on, 44, 45.

——, paper when first made from, 64, 65.

*Literary History*, remarks on, 362, 363.

———, list of works on, 403, 404.

*Literature*, remarks on, 372.

———, arrangement of works on, 396—400.

*Logographic Printing*, when and by whom invented, 221.

———, outline of its manner and supposed advantages, 221,  
222.

*Logotypy*, nature of, 218, 222.

*Lorenzo de Medicis*, founder of the Laurentian Library, 597, 598.

*Loss* of books, suggestions for preventing, 562.

*Lucullus*, library of, xvi.

## M.

*Macaronic* books, why rare, 332.

———, notice of, App. xlv—xlviii.

## GENERAL INDEX.

cli

*Macaronic style*, origin of, 332, App. xliv.

*Machlinia* (William), an antient printer in England, notice of, 193.

———, remark on his types, 235.

*Madagascar*, paper how made at, 59, 60.

*Magna Charta*, proposed edition of, in burnished gold letters, 225.

*Maittaire's Classics*, notice of, App. lxxxv.

*Manuscripts*, in general, observations on, 278, 279, 321.

———, Greek and Latin, of different ages, remarks on, 107—110.

———, English, remarks on, 110—112.

———, erasure of, from the 11th to the 14th centuries, 112, 113, 115.

———, account of abbreviations in, 118—121.

———, observations on their age, 121—123.

———, criteria for ascertaining the age of, 124—127.

———, illuminations of, 68, 69, and *note*, 127.

———, description of some remarkable illuminated MSS., 128—134.

——— of Herculaneum, account of, 134—138.

———, durability of, accounted for, 139.

*Marks of early printers*, 254, 255, App. xx—xxxviii.

*Mayence or Mentz*, the birthplace of printing, 162.

*Mechanism of printing*, 255, *et seq.*

*Meerman* (M.), hypothesis of, relative to the claims of Haerlem, examined and refuted, 145—155.

*Mehun* (Jean de), price of his *Roman de la Rose*, 347.

*Memphis*, antient library at, v, vi.

*Mexican picture-writing*, account of, 92—98.

*Mistakes in dates of frequent occurrence in early as well as in modern printing*, instances of, 185, 186.

*Monograms of early printers*, notice of, 254, 255, App. xx—xxxviii.

*Morhof* (Dan. Geo.), notice of, 415.—See *Bibliographical Index*.

### N.

*Naudé*, hints of, for preventing the loss of books, 562.

———, notice of, *ibid.*

*New Testament*, curious MSS. of, 70, 71.

*Norman characters*, what, 111.

*North-American Indian picture-writing*, account of, 98—101.

*Norwich*, printing when introduced at, 200.

*Notary* (Julian), an antient English printer, notice of, 194.

### O.

*Okham's Logic*, curious extract from, 121.

*Octavian Library at Rome*, xviii.

*Omotypy*, what, 219.

*Oporinus*, anecdotes of, 512.

*Orthography*, irregular in early printed books, 238.

*Osymandyas*, library founded by, v.

*Oxford*, claim of, as the first city in England into which printing was introduced, examined, and disproved, 177—187.

——, printing when and by whom established there, 194, 195.

P.

*Palatine Library* at Rome, xviii.

*Paper*, substances used for writing, before its invention, 30, *et seq.*

——, leaden, nature of, 33.

——, made from papyrus, 48—54.

——, of bark, 54, 55.

——, Chinese, how made, 55, 56.

——, made from silk, 56.

——, Japanese, how made, 57.

——, of Bootan, how made, 58.

——, Siamese and Madagascar, how made, 59, 60.

——, from Asbestos, 60.

——, from cotton, 61—63.

——, when and how made from linen rags, 63—65.

——, from different substances, 66, 67.

——, coloured paper, 67, 68—72.

——, smoked, how to detect, 123.

——, thickness of, in early printed books, 316.

——, writers on the history of, 448—450.

*Papyrus* (Egyptian), account of, 48.

*Parchment*, when invented, 46, 47.

——, antiquity of its use, 46.

——, scarcity of, from the 11th to the 15th centuries, 112, 113, 117.

*Paste* (bookbinders'), suggestions for the improvement of, 312.

*Payne* (Roger), an eminent bookbinder, anecdotes of, 307, 308, and *note*.

——, his *Æschylus*, a *chef d'œuvre*, 308.

*Pepper*, useful in preventing the ravages of insects in books, 312.

*Pergamus*, antient library at, xiv.

*Persians*, antient libraries of, iii.

*Phenician*, the most antient writing, 73—76, 84.

*Philosophy*, remarks on, 368—370.

——, arrangement of works on, 377—388.

*Photius* (Patriarch of Constantinople), notice of, 514.

*Picture-Writing*, origin of, 85.

——, of the Mexicans, account of, 92—98.

——, of the North-American Indians, 98—101.

——, of other nations, 102.

*Pierius* (Joannes), notice of, 460.

*Pillars* of Seth, fabulous account of, 30, 31.

- Plato*, a bibliomaniac, 345.
- Playing Cards*, antiquity of, 155.
- Pollio*, erected the first public library at Rome, xvii. and note 3.
- Polyautographic Printing*, account of, 275—277.
- Portuguese America*, printing in, 208.
- Posthumous books*, what, 282.
- Preservation of books*, remarks on, 310—314.
- Press*, licensing of, 335, 336.
- Pressmen*, duty of, 261, 270, 271.
- Prices of books*, in different ages, observations on, 345—349.
- specimens of, 639, *et seq.*
- Principles of bibliography*, 358, *et seq.*
- Printers*, early, observations on, 226—255.
- , marks or vignettes used by, 254, 255, and App. xx—xxxviii.
- , notice of eminent printers, 507—513.
- , notices, &c. of eminent English printers, App. xxxii—xxxviii.
- Printing*, origin and progress of, 144, *et seq.*
- , investigation of the claims of Haerlem, Strasburgh and Mayence, to the invention of, 145, 154—162.
- , Mayence, the birthplace of, 162.
- , chronological table of its introduction into the towns and cities of Europe, 163—176.
- , progress of, in England, 176, *et seq.*
- , establishment of, in Westminster and in London, by Caxton and his successors, 176—194.
- , mistakes of dates in, not unfrequent, 185, 186.
- , when introduced into Oxford, 194, 195.
- , establishment of, at Cambridge, 195, 196.
- , establishment of, at St. Alban's, 196, 197.
- , introduced at York, Southwark, Tavistock, Canterbury, Ipswich, and Worcester, 198, 199.
- , introduced at Norwich and in Wales, 200.
- , progress of, in Scotland and Ireland, 201, 202.
- , process of, in China, 202—205.
- , progress of, in Spanish America, 205—207.
- , in Portuguese America, 208.
- , in the United States, 208—210.
- , in the British colonies in America and the West Indies, 210, 211.
- , in the French Islands, 211.
- , improvements in, 212, *et seq.*
- , stereotype, history of, 212—220.
- , logographic, account of, 221, 222.
- , fac-simile, origin and progress of, 223—225.
- , in gold letters, 225.
- , early observations on, 226—255.

*Printing*, mechanism of, 255, *et seq.*

———, letter-press, with illustrations, 255—271.

———, on wooden blocks, 271—273.

———, rolling-press, 273—275.

———, polyautographic, 275—277.

———, notice of works, and analyses of the author's opinions relative to the history and art of printing, 469—507.

*Psaller* of Mayence, beautiful initial letter of, 251, 252.

*Pseudonymous* books, what, 281.

———, notice of works on, 546—548.

*Punctuation* of early printed books, remarks on, 238.

*Pynson* or *Pinson* (Richard), an antient English printer, notice of, 193, 194.

———, remarks on his types, 236.

## R.

*Rarity* of books, observations on, 319.

——— *absolute*, instances of, 320—327.

——— *relative*, instances of, 328—345.

See *Books*, *Editions*.

*Ravages* of insects in books, how to prevent, 310—314.

*Registers*, when used in books, 318.

*Relative* qualities of books, 282, 283.

*Rive* (Abbé), notice of, 524, 525.

*Rolling-Press* printing, account of, 273—275.

*Roman* books, different sorts of, 287.

*Rome*, antient public libraries of, xv—xxi.

*Rood* (Theodore) and Thomas Hunt, the first printers at Oxford, 195.

## S.

*St. Alban's*, printing when introduced at, 196, 197.

*St. Paul* (M.), improvement of, in the art of printing, 222.

*Satin*, books printed on, 325.

*Schoen* (Martin), the first engraver in Germany, 274.

*Schoiffer*, invented punches for striking matrices, 162.

———, books printed by him, 161, 162, App. lii—lix.

*Scotland*, printing when introduced into, 201, 202.

*Sedan* editions, notice of, App. lxxxi.

*Senefelder* (M.), the inventor of polyautographic printing, 276.

*Seth*, pillars of, fabulous account of, 30, 31.

*Siberch* (John), the first printer at Cambridge, 197.

*Signatures*, origin and uses of, 317, 318.

*Sizes* of books, observations on, 286—292. 748, 749.

*Skins*, antiently used for writing on, 45.

*Smoking* of paper, to impart the semblance of antiquity, how detected, 123.

*Soldiers* (Roman), privilege of, on the field of battle, 34.

*Southwark*, introduction of printing at, 199.

*Spanish America*, account of printing in, 205—208.

*Spurious* books, what, 281.

*Stains* in books or engravings, how to extract, 312—314.

*State Papers* (British) in the King of Denmark's library, 565.

*Stereotype* printing, origin of, unknown, 212.

———, Vander May, the inventor of modern stereotype, 213.

———, account of Ged's method of, 213—215.

———, Mr. Tilloch's method of, 216.

———, successfully practised in England by Mr. Wilson, 217.

———, progress of, on the continent and in America, 218, 219.

———, general mode of, how conducted, 220.

———, estimate of its advantages and disadvantages, 220, and *note*.

———, specimens of Ged's, Tilloch's, and Wilson's stereotype, 744—747.

*Stone*, antiently used for writing on, 30—32.

*Styles* of the antients, account of, 37.

*Suppressed books*, 322.

———, notice of works on, 549, 550.

*Sylla*, library of, xvi.

T.

*Table-books* of the antients, account of, 37, 38.

*Tavistock*, printing when introduced at, 198.

*Theology*, remarks on, 366—368.

———, arrangement for works on, 374—377.

*Tiberius*, public library erected by, xix.

*Tilloch* (Mr.), experiments of, in stereotyping, 216, 217.

——— specimen of his Greek stereotype, 745.

*Titles* of books when first used, 316.

——— observations on, 550, 354, 355.

*Toderini* (Abate), notice of, 447.

*Topographical* works, why rare, 329.

*Trajan*, public library erected by, xx, xxi.

*Trinity College* library (Dublin), notice of, 649, 650.

*Types* invented by Gutenberg, 161.

———, improved by Schoiffer, *ibid*.

———, of Caxton and other early English printers, observations on, and specimens of, 228—238.

———, specimens of those most in use, 259—267.

———, inequality and thickness of, in early printed books, 316.

*Tyronian Notes*, account of, 118, 119, *notes*.

U.

*Ulpian Library* at Rome, notice of, xx, xxi.

*Unique* copies of books, 326, App. xxxviii—xliv.

*United States* of America, printing when introduced in, 208—210.

V.

*Valleyre*, a French printer, attempts stereotype printing, 215.

*Vander May* (J.), the inventor of modern stereotype printing, 213.

*Vellum*, antient, durability and excellency of, 139, 140.

——, books printed on, scarce, 325.

*Vespasian*, public library, erected by, xix.

W.

*Wales*, printing when introduced in, 200, 201.

*Walter* (Mr.), the inventor of logography, 221.

——, notice of his method, *ibid.*

——, its disadvantages, 222.

*West India Islands* (British), printing, when introduced there, 210, 211.

—— (French), typography, when established there, 211.

*Westminster*, introduction of printing into, by Caxton and his successors, 176, *et seq.*

*Whitaker* (Mr.), printing in gold letters by, 225.

*Williams's* (Dr.), library, in Red Cross-street, account of, 625.

*Wolsey* (Cardinal), established printing at Ipswich, 199.

*Wood*, antiently used for writing on, 35—39.

——, engraving on, preceded printing, 155.

——, progress of engraving on, 271—273.

*Worcester*, printing when first established at, 199, 200.

*Worms*, devastation of, in books, how to prevent, 311, 312, *note.*

*Writing*, origin of, 72, *et seq.*

——, proofs that the Phenician is the most antient writing, and that all others are derived from it, 73—76.

——, probably known before the Flood, 78—80.

——, and of divine origin, 80—83.

——, among the antient Britons, 104—106.

——, different forms of, 106—112.

——, instruments used for, 142, 143.

——, decayed, hints for restoring, 141, 142.

——, list of authors who have treated on the materials used for writing, 448—450.

——, notice of works treating on the origin, &c. of writing, 454—461.

See *Hieroglyphics*, *Picture-Writing*.

*Wynkyn de Worde*, an antient printer in England, notice of, 193.

——, greatly improved the art, 235.

Y.

*York*, printing, when introduced at, 198.

THE END.









THE NEW YORK PUBLIC LIBRARY  
REFERENCE DEPARTMENT

**This book is under no circumstances to be taken from the Building**

[illegible]



